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At the Theatres.



Mr. J. M. Hill's usually calm and placid exterior was disturbed Monday night when James O'Neil sent word to Haverly's Fourteenth Street Theatre at twenty minutes to eight o'clock that he was too ill to appear as Joe Thatcher in Deacon Crankett. Harry Lee was found after a little search, and he consented to perform the ungrateful favor of going on and reading O'Neil's part. This accident to the cast ruined the performance of Mr. Habberton's play, although the actors did their best and the audience showed consideration. A man is certainly not disease proof, but the illness of O'Neil at the eleventh hour has an unpleasant significance, which, if the actor values his reputation among managers and the public, had better be cleared away.

It would be unfair to criticize the performance under the circumstances mentioned, but what we saw warrants us in saying that Deacon Crankett, as amended and strengthened by the direction of its present manager, is an interesting domestic story, faithful, natural and highly amusing. As it stands, it is a better picture of homely New England life than before, and in the Deacon Mr. Hill has a dangerous rival to his other Down East character, Uncle Joshua Whitcomb. When we saw the play at the Union Square Theatre last year, produced without proper management either in front or behind the curtain, we objected to its talkiness, and called attention to numerous improvements that might be made with advantage—compression, cohesion and a general brightening up. These suggestions have been carried out, and now the play is as good an American story as there is on the stage. The act which passed in the parlor of a hotel has been transferred to a dismantled ship in mid-ocean; the incidents which formerly took place in a logger's hut are now brought in so as to occur at the deacon's homestead. Ben Maginley repeated his previous success as the jolly old Crankett, winning his way into everybody's heart. Mr. Maginley is an admirable actor, and this part fits him like a figurant's hose. Ned Buckley played Egbert Grey very well indeed, although wanting at times a little in repose. Mr. Buckley is very like Charles Thorne, in appearance, voice, action and manner. Harry Eyttinge as Mr. Heatherton and T. F. Brennan as Weazel were respectively well adapted to their parts. Miss M. Ludski Young, who acted here last season with Paulding at the Fifth Avenue, played Eleanor, Joe's sweetheart, very sweetly, albeit she is acquiring a slight artificiality of manner which should be nipped in the bud. Annie Ware was capital as Mrs. Crankett, and Blanche Vaughn, as Polly Perkins, the "help," successfully imitated Lotta's queer quirks and quiddities. The setting was the best we have seen in any play presented at the Fourteenth Street Theatre, and the vast improvement in this particular leads us to suspect that the tireless energy of Mr. Hill has been infusing unwonted activity into the scenic artist of the theatre. The New England home of the honest Deacon, the ship and moonlight cloth exhibited in Act Two, and the "living room" of Crankett's homestead, were really gems in their way. Notwithstanding the non-appearance of James O'Neil, the advance sale has not been materially affected, and this genuinely meritorious attraction is likely to play to large business during the balance of its three weeks' stay.

The principal ambition of Salmi Morse, outside of an unconquerable thirst to become a dramatist, seems to be to collect all the polysyllabic adjectives of the English language, and concentrate them in his effusions, whether for the stage or the magazine. His knowledge of words is, and always will be, a drawback to his literary success. As a newspaper scribe, his articles are so filled with big words and obsolete expressions that they are unintelligible to the masses. If he knows anything of simplicity in the construction of sentences, he never indulges in it, but prefers to employ such ciphers from his glossary as will convey to the ignorant world that he alone is master of the lexicon. As a consequence, he commits many solecisms, although considered a ripe scholar and a linguist of pretension. These faults were glaring ones in his production at the Union Square Theatre on Monday evening last, *The Doctor of Lima*. Imagine four men, containing almost the entire first act, being elongated adjectives at each other

that had no especial meaning, and which were entirely foreign to the plot of the play, and the reader will have a faint idea of the tortures of that brave audience. Imagine, again, these same four men holding a scientific disquisition upon the habits and peculiarities of the butterfly—technically referred to in the play as the *genus lepidoptera*, the beautiful insect with the spiral tongue and hairy body—consuming nearly fifteen minutes of the act, and the reader will also have an idea of the pabulum Mr. Morse desires to incorporate into a play that is to thrill the soul with its electric magnificence. It was a settled conviction in the minds of the audience that Mr. Morse, failing to secure an audience at his lecture last winter, had embodied it in this play, and was determined to let the world know, at Madame Janauschek's expense, what a wonderful mind he had. But the world didn't happen to be present on this occasion, for the audience was composed, in a measure, of the usual first nighters, including critics, dramatists, etc.

The Doctor of Lima is a remarkable attempt at dramatic writing. It has a strange plot, which, in the hands of a practical dramatist, might be made entertaining; but as it is, the piece does not possess the first element of success. Action is scarcely allowed to enter into its composition, except what little Janauschek creates to relieve it from positive tameness, and even this, admirable as it was done, loses interest by its repulsiveness. In fact, the Madame's part is subordinated to at least three of the others, and how she could have imagined *The Doctor of Lima* a piece in which to display her great histrionic powers, is beyond our comprehension. She does not appear at all in the first act. In the second she is a corpse, vivified into life by the galvanic battery, and she sits upon a sofa craving for something to eat, until she is wheeled into an adjoining apartment. In the third act she is permitted to wander about the stage in a maudlin state of imbecility, eight years after, still crying for something to eat, and the audience seem glad when she disappears, believing that when she returns in the last act her appetite will be fully satisfied; but it is not, and the curtain descends upon the Madame making a desperate break for the dinner table. Her exclamation, "I am hungry!" was her principal speech, and it could not have taken her ten minutes to learn her part. Had the Madame been compelled to master the speeches which the author put into the mouths of some of the male characters, she would have relegated the piece to oblivion at the first rehearsal. The principals had the sincere sympathy of the audience. What sleepless nights they must have passed in trying to get at the true inwardness of the words they had to speak! How they must have shivered when that curtain ascended, and they made their first polysyllabic sortie upon the audience! We could almost see McClannin's legs chafe as he spewed out the redundant adjectives, and Chalfin trembled like a leaf lest he should make some terrible *lapsus linguae*. Waldron was more composed. His vernacular was considerably abridged to ordinary syllables, and it was a relief to hear him talk. But poor Stuart! What a tussle he had with the Students' Lexicon—and, to his credit be it said, he came out unscathed. Indeed, the whole company deserve infinite credit for their endeavors to give a creditable representation of an admittedly bad play. It is not worth the space to give a synopsis of the piece. *The Doctor of Lima*, we regret to say on the author's account, who is struggling for dramatic distinction, will never become an acceptable piece, and until Mr. Morse posts himself upon public requirements, and thoroughly familiarizes himself with stage business, and can understand that scientific disquisitions and large words are not the condiments with which to season plays, he need never expect to reach fame through this channel.

The Windsor was uncomfortably crowded on Monday night, the occasion being the appearance for the second time this season at this house of the Goethe-Hopper Hundred Wives combination. The cast is very nearly the same as before—Helen Gardner playing the volatile Sophronia McGinley with considerable spirit, and Lillie Eldridge that of Elsie Bradford—rather tamely, we thought. George Sprague is entirely too declamatory, and should tone down his speeches a trifle. DeWolf Hopper played McGinley with his usual spirit, while Frank Budworth made a fair Chinaman—a little inconsistent, perhaps, in his song and dance, but then it was so well done, the error is overlooked. No one ever heard of a Chinaman indulging in an American song and dance. The best played character in the piece was admitted to be that of Alexander Fitzgerald as the rascally Elder, who secured the immediate detestation of the audience—and that is real compliment. Miss Viola Ogden is a little too mature an infant, but she acted with a kind of dash that is admired by the lovers of precocity. The other characters were in good hands. The motif of the play may be questioned, yet it draws full houses, and that suits the management. Next week Barney McAuley commences an engagement.

Tony Pastor's New Theatre was well filled Monday night by admirers of variety talent. The programme was a very bright and pleasing one. Tony believes in surrounding him-

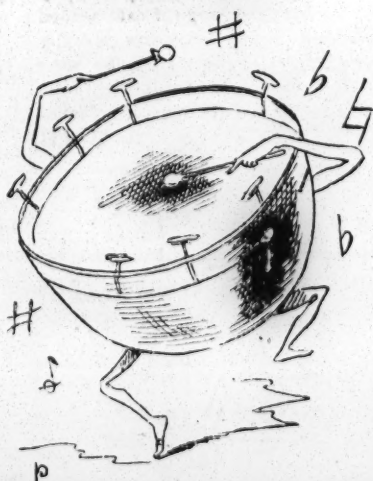
self with the best talent the variety stage affords, which, combined with snap and dash in stage management, naturally brings decided success. Next week an entirely new bill will be presented, which will obviate the chances of the public's becoming weary of the present olio.

Rossi played Hamlet last Thursday night before a fair audience. He gave a thoughtful and very satisfactory presentation of the part, departing from many conventionalisms, and introducing much that is new in the way of stage business. The support was satisfactory, Leslie Gossin as Laertes and Louise Muldener as Ophelia calling for especial commendation. Friday night Lear, one of Rossi's most successful roles, will be acted. The beginning of the week was consumed with repetitions of the parts he played last week. Monday next, *Patience* by Rice's company.

Wednesday evening, at the Fifth Avenue Theatre, Robson and Crane presented their speculative comedy, *Sharps and Flats*. Of the play itself there is little to commend. It seems to be built upon the same strata in which the Big Bonanza was erected. Outside of the interest which revolves around the central figures of Sharp and Flat, the piece has a most transparent plot. But on the other hand the comedians are capable of presenting successfully a much worse composition than *Sharps and Flats*, and consequently the play will always please those who admire broad farce rather than true comedy. The company was generally efficient.

Duff's Regiment will pass to-morrow night. Whether the public will pass Duff's Regiment is another question.—John McCullough comes next week to the Fifth Avenue.—The Hanlon Lees are playing to fine business still.—Birch and Backus give an Italian Hamlet every night at their Opera House, having caught the Shakespearean infection. Like Harry Hill's sawed-off horse, this Hamlet beats anything of its kind in the tragic line.—Esmeralda is drawing large audiences, the prosperity of The Professor evidently having gone over to Mrs. Burnett's play.—Comique, The Major. Need we say more?—The Harrisons are playing *Photos* at the dismal Eighth Avenue juke shop. We presume their houses have been good, because they're a drawing attraction, but we haven't seen anyone in a long while who knows anything about the business at the aforesaid shop, therefore, not knowing, can't say.

The Musical Mirror.



The symphony concert at Steinway Hall, which took place on Saturday, November 5, under the direction of Dr. Damrosch, attracted a very large audience, and the performance, judging from the enthusiastic applause, gave entire satisfaction. We are sometimes tempted to suspect that the lavish plaudits and violent clapping of hands so observable in American audiences is partly to be attributed to the natural thrift of our compatriots, who are minded to get the most they can for their money, and knowing by experience that the singer and player, if encouraged, will infallibly sing a different song to that which he has given forth already, incontinently applaud vehemently, so that they may get two songs instead of one, and so get even with the management. The band is not large enough for grand symphonies—ten first violins instead of thirty—so that the general effect is somewhat jingly and lacking in dignity. The players, too, are afflicted with that desire for "liberty and the pursuit of happiness" which is the very breath of the American citizen of foreign birth's nostrils, and, sooth to say, Dr. Damrosch's manner of beating time, although graceful, is too curvilinear to be of much use as a guide. Dr. Damrosch, no doubt, knows perfectly well what he would have from his orchestra, but he does not go the right way to come at it. A conductor should be a man of iron nerve, determined will, and that magnetic force which, being vouchsafed to the leaders of humanity, makes them victorious generals, successful orators, and direction posts of mankind generally. Dr. Damrosch is of an extreme nervous temperament, and therefore lacks the main quality needful for a conductor—whether of the Senate, the Army, the Navy, the Church, the Bar, or the Orchestra. Withal, we fully believe that, as a thoughtful, earnest musician, Dr. Damrosch holds a high place, but Mendelssohn was a genius such as the world sees but once in a cycle of ages, and yet his nervous temperament unfitted him for the office of a

conductor; while Costa, who was by no means a musician of the first, or even the second class, was by reason of his indomitable will and cool self-possession, the principal conductor of opera, concert and oratorio in the first city of the world. Consequently, Beethoven's overture was but wildly played, a tendency to straggle being apparent throughout, while Berlioz's queer absurdity and fantastic conglomeration of nothings—the well-named *Symphonie Fantastique*—was wandered through with a lack of purpose in performance, only equaled by the lack of purpose in the composition. Why should we be forced to hear such rubbish while there are so many good works of the great masters of harmony awaiting performance, is a mystery to us. There is a growing tendency to seek after the queer and contorted in art nowadays—the nearer a composer of the modern type can come to actual discord the richer his harmony is supposed to be, and we confidently expect to see the time when, to produce a really grand effect, a pianist will turn about and sit upon the keys with an ecstatic countenance, and asks you to observe what magnificent chords he thus produces. Berlioz's work is worth nothing, for it has not the germs of musical thought, which are order and sequence. The same remarks apply to Brahms' (new) academic festival overture, save that Brahms has not even the wild opium-bred fantasy of Berlioz. His is the mechanical work born of general musical education, and bears the same relation to the works of the great tone masters that a machine-made shoe does to a hand-made one. Sig. Campanini sings *Il mio tesoro* delightfully, with honorable regard to the intention of the composer and creditable abnegation of his own personality, which is saying a good deal for an Italian tenor. In Beethoven's greatest of all tenor songs, *Adelaide*, Campanini showed the same commendable qualities, but the substitution of the band for the piano ruins the song. The accompaniment is made for the piano, and when transcribed loses its form and value. Without music type it is impossible to point out the particular passages in which the transcription mars the effect; but that it does so is patent to the attentive ear. Nevertheless, we regret to remark that Campanini's voice is getting foggy. "True 'tis pity, and pity 'tis, 'tis true." But he is still a young man, and if he leaves the gilded youth he may recover its pristine purity of tone and clarion like ring, now overshadowed by the veil which, like that of the convent novice, prefigures extinction. Look to it, oh sweet singer, for truly we cannot afford to lose you yet.

The management of the Patti Concerts has fallen into that historical ditch into which the blind led by the blind are wont to tumble. Ten dollars is too much money to pay for an evening's entertainment, were St. Cecilia herself to play the organ or Gabriel to give us a cornet solo. In the days of Jenny Lind, Catherine Hayes and Anna Bishop, it was possible to delude the New York public into paying extravagant prices for first places; but then but few people went to Europe. Now everybody goes once a week at least. Then there was no Atlantic cable to flash the news of the world in a few minutes from the Equator to the Pole. Now the magic wire makes the whole world akin, and we all know precisely what is done in Europe, and what is the real market value of the commodity which is offered for sale in our markets. Hence the failure of Rossi, hence the slack sale of seats for Patti. The last people on earth to learn from experience are managers, because their eyes are blinded by their pockets. Adelina Patti owes two-thirds of her success to her wonderful powers as an actress, which in a concert hall are in abeyance, and people are loth to pay big prices to hear an artist under disadvantage.

Donna Juanita is probably one of the duller affairs that ever leaked out in a viscous stream of stupidity, even from a modern German brain. Oh, the sticky, cloggy attempts at humor—like the abortive efforts of a fly in a molasses jug! Oh, the machine-made music, without a scintillation of genius or an original idea from beginning to end. As to the giving out of this lump of dough at Niblo's, Miss Flora Barry is a good actress with a loud voice, of which the middle is very foggy. Rose Leighton is excellent as Donna Olympia, and dances divinely. The young person who takes the soprano in the concerted music should try to sing in tune; at present she is as sharp as acetic acid. Ellis Ryse has a capital bass voice, but a tubby method, and, as an actor, is absolutely sinful. The chorus is beyond praise both for quantity and quality—it is such a comfort to hear the choruses so admirably given. The band is good, but has not fiddles enough for Niblo's, and consequently sounds jingly-jangly. The dialogue is simply odious in its intricate attempts to be funny. Why on earth will our managers be such fools as to waste time, talent and money on such utter rubbish as *Donna Juanita*?

Her Majesty's company gave a tolerable presentation of *Carmen* on Monday. Of course all the world knows that Minnie Hauk can sing and act the very repulsive title role as no one else can. So could poor Sothorn act *Lord Dunsinore* as no one else could; and he could act nothing else, Heaven knows! As for Campanini, he is the only great tenor

we have, and if he will take care of his voice, he will probably be our greatest tenor for years to come. The cast was very good, the chorus very bad, the band as vagrant as usual, the conductor as near the mathematical definition of a point as possible, the stage setting as mean and shabby as the stage setting of the Academy of Music generally is, but on the little niggers' caps glittered the magic sentence, "Her Majesty's Opera," and shoddilydom rejoiced and was glad.

The Snake Charmer, or, as it is called on the bills, *The Great Mogul*, continues to draw good houses, showing most conclusively that opera bouffe is a favorite form of diversion with us Gothamites, for, verily, *The Great Mogul* is not a good work, although it is well performed. M. Audran is another example of the old adage, *Nec semper tendit arcem apollo*, and truly the bow was very slack when the last shaft was loosed from M. Audran's quiver.

The monetary success of the piece is undoubtedly due to the truly admirable manner in which it is got up, to the personal charms and vocal attractions of Selina Dolaro and Lillian Russell, to the exquisite taste everywhere observable, and to the really perfect training of the band and chorus under Jesse Williams. Although the part of the Prince should never have been undertaken by Miss Dolaro, yet, having undertaken it, she fills its necessities with a charming naturalness and a richness of tone that is truly agreeable. Her "Bon Jour" is a model of *genre* singing, and although it is not in the original score it ought to have been. By-the-way, Lillian Russell having been ill during the week, Louise Paullin filled the part without rehearsal and at a moment's notice, and really made a veritable success. Both in singing and acting she left nothing to be desired, and W. Desfossez may be very thankful that he has such a reliable and acceptable *doublure* in his company. In fact, Miss Paullin has abundantly proved that she is capable of filling a really responsible position, and will assuredly be a *doublure* no longer.

CHAT.—Rose Stella has been engaged by Mr. Field of the Boston Museum to play *Patience*. She is to follow the Melville company, who appear at the Gaiety. Miss Stella will probably appear in Von Suppe's latest opera, *Le Gasconnaise*, after *Patience*.—Miss Roche is becoming daily a greater favorite as Lady Jane in *Patience* at the Standard Theatre. There is no doubt that the phenomenal success of that opera is due mainly to Miss Roche and Mr. Kiley, who are both unsurpassable in their separate parts. Miss Roche is a contralto of the first force, and should by right be in grand opera. Nevertheless, she is very well where she is, as Friend D'Oyly Carte is a good manager and a good fellow, knows how to value good artists, and should be valued himself accordingly.—Mr. Emilio Belari, in a neat little volume published by Brentano, gives us a few words of advice about the perfecting of the voice. Of course Sig. Belari has no other aim in view save the pure and holy desire to make the American nation a nation of songsters, after the manner of Emilio Belari, who is said to be not only a great tenor and a marvellous teacher, but also (still greater qualification) a relative of the Queen of Spain—on which side of the blanket is not said. Nevertheless, the book which Mr. Belari is circulating, although most evidently put forth as an advertisement, is full of matter which, if rightly studied, will lead our young aspirants to vocal fame in the right path; in fact, the book contains more common sense than one would imagine from its outside presentation.

Professional Doings.

—E. D. Davies, the ventriloquist, will appear at Tony Pastor's next week.

—The Professor is a success on the road. Crowded houses are met at all points.

—Frank Webb, the pianist, has been engaged by Professor McAllister, the magician.

—Post Wheeler of Saratoga has engaged Hazel Kuke for a benefit in that city in the near future.

—Eight thousand dollars were spent in the scenery for *Esmeralda*. The studio scene is most tastefully arranged.

—John Southerland and wife (Laura Alberts) and J. F. Ryan have been engaged by Jay Kial for the Two Orphans combination.

—George L. Smith, late with Frederick Paulding, has become a member of the traveling force of the Madison Square Theatre.

—J. H. Haverly has had countless applications for time at the California Theatre from the best combinations on the road, since it has been made public that he will manage the theatre.

—John R. Rogers informs our Columbus correspondent that he has not had a bad house since he changed the name from the Palmer Graham Around the World company to the Rogers Comedy company.

—Georgia Cayvan was entertained recently at Manchester, N. H., by the Mayor of Bath, the Governor of Massachusetts, and a large party of citizens. The Governor of the State sent Miss Cayvan elegant floral testimonials.

—J. Z. Little is playing *The World* throughout the West. It was formerly entitled *Against the World*, and will be remembered as the play which created some discussion because of its resemblance to the Wallace success.

—Charles Frohman is beginning the great boom of Haverly's Mastodons. His advance guard consists of Colonel Robert Filkins, Ariel L. Barney, Charles Reeskin, George Robinson and J. Pearson. Four press agents, lithographers and secretaries are constantly with the company.

Pen and Pencil.



Little did I dream when Everard Stuart told me, in strictest secrecy, over a stone of ale one night last Summer, about a plan he had in view regarding the Metropolitan Concert Hall, that he would actually find managers with grit and enterprise enough to convert the place into a Winter theatre where first-class comic opera could be made to pay amidst the surroundings of a music hall. But he did, and, unlike the thousands



of theatres and theatrical companies that are made late in the evening in places of convivial resort, this one took substantial shape and took the town at the same time, and the Casino is as firmly fixed as George Washington's statue in front of THE MIRROR office. The cavillers and grumblers and male old ladies around the Square have taken in their signs, for again their gloomy prognostications

have proved untrue. The Casino has gone on its own merits and the responsibility of the management. Very little advertising is done—only enough to let people know what is going on; and without the usually essential aids of printer's ink and paper stock the place has bounded into high favor, and is nightly the point toward which the very



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lum-tummeest people in Gotham gravitate. Can managers desire more? Saturday night when Pencil and I gravitated, too, there was a very full house, and, perforce, a very full treasury. The very atmosphere appeared impregnated with fulness, and Pencil and I had as much as we could do to resist the temptation of getting

full ourselves. It is lucky for you that we are very high-minded and nice young men, or in all probability you would have gone without your Pen and Pencil this morning. Les Cloches de Corneville was the legitimate precursor of such operettas as Olivette, The Snake Charmer and The Mascotte. As its melody was better than either, so it will be



heard long after the others are forgotten, because The Chimes belongs to the order of merit that lives a good lifetime. It is prettily done at the Casino. Indeed, I am not exaggerating when I boldly state it is the best production yet. Hess did it very nicely in operatic style, but now we are forced to admit it is given properly, with due attention to its comical acting qualities. Kate Monroe's voice is not what it might be, or rather what it might once have been, but royal dinners affect the vocal organs just as much, if not more so, than the banquets of



plebian folk. Kate has more chic, dash and real fun in her than Catherine Lewis—the English Aimee is a title that gives a good idea of her relation to the women who do this line of business and speak the Saxon tongue. It is true she has not the same singing ability that Catherine Lewis once possessed, but comparing her vocalism with that exhibited by the little Welsh lady a few weeks ago in Madame Favart, she takes



the bun away in this as she certainly does in all other particulars. Kate always plays for the audience, not at them, while bonny Catherine does just the reverse. Well, every actress has her style, and every style has its admirers, but as for me, give me Monroe, but do not give me her naturalized rival. A good chance for comparison (good for Kate, but not good for 'other) lies in the person of Helen Dingson. Miss D. was with the Troubadours, then she went down to the Thalia, now she sings Germaine, and she does it well enough, too, except there's too much fuss in her la-la-lá-lá. She is passably good-looking as to features, and not so bad as to figure, while she acts with the grace of a mechanical doll. 'Tis a pity that singers and actors are not combined in the same mould, but Nature seems chary of being generous in this respect, and it is only now and then that a Geistinger or a Campanini is turned out of her manufactory. The gentle-

man who is cast for Gaspard is quite a revelation. After seeing Peakes, I believed that



the old operatic miser had the best representation it was possible for anybody to give him, but William Seymour makes quite as much, if not more, out of the character. Seymour hasn't Peakes' voice, and there's where the rub comes in. Christophe by Pau-



line Hall was an excellent subject for contemplation, especially in the case of a gentleman with artistic taste, who has in view the sculpture of an American Venus de Medici, or the painting of a modern Lady Godiva. Perhaps the fringe of bald headed parties who sat in the front row leveling ponderous lorgnettes at Christophe were artists. Welsh Edwards played the Bailie with all the benign fun and reverend elasticity which his age and position as the head of



a thriving benevolent society puts easily in his way, and Pencil said he esteemed it an honor and a pride to put the jolly gentleman's likeness down in his sketch-book. Edward Conell was every inch the stage



Marquis, Charles Campbell an astonishingly good Greuicheux, the Fisherman, and Richard Golden a very amusing Gobi. By all means go to the Casino if you have not been there already; you'll see a pretty opera well performed; you'll meet with a decidedly recherche set of people (of course it is not to be supposed that this will be a

new experience), and between the acts you'll find plenty of bustle and life—if you're an interested observer of the way society com-



ports itself under Casino influences—as Pencil and I did in the gallery.

THE GIDDY GUSHER.



The Gusher has had the worst cold the past week that ever went anywhere, and taken ninety-seven different remedies prescribed by relatives, friends and people who dropped in. During her affliction she has beguiled the time reading the circulars and pamphlets in which her various medicines have been wrapped, and has come to the conclusion that the average man delights in recommendations. They rush into certificates and testimonials as the small boy does into his first pants. Just hear 'em.

"SHOCK'S GALVANIC HAIR BRUSH."

"DEAR DR. SHOCK—From early childhood I have been troubled with violent headaches, and latterly my hair has got a little thin on top. Your Brush was spoken of, and I procured one. Its effect has been delightful, the headaches are not less violent or frequent, and I can see no addition to my pair of hairs, but it has removed an unnatural gloss from my head that enabled people to make unpleasant reflections on it. God bless the little Hair Brush.

"JOSEPH HOWARD, JR."

"STUMP'S GREAT REMEDIAL OINTMENT ERADICATES ALL HUMOR FROM THE BLOOD."

"DEAR DR. STUMP—I have been afflicted with eruptions and been treated for Humor for several years. Two pots of your Unguent have entirely cured me. I refer to my last works, in which not a trace of humor can be found with a microscope. Send me one gross to guard against relapse.

"MARK TWAIN."

"FISKE'S NERVOUS ANECDOTE."

"DEAR MR. FISKE—I have been troubled with instability for some months, caused by an imperfect circulation (of various scandalous inventions of my own) and a numbness and coldness of the extremities (principally felt in the hands of my friends). Your great counter-irritant has afforded me much relief. I hasten to order (per telephone) a dozen of them, and subscribe myself,

"Your obliged servant,

"TOWNTALK PURSY."

Before I got those dreadful snuffles I was telling you how the sight of some of my early friends fairly startled me. There are people who change so in a decade—for the worse—that they make that poor old bang of mine wiggle with uncertain fears and forebodings.

The same night I received this photo I dropped into the Madison Square Theatre, and there walks on the stage a very large, more than middle-aged woman, who tramps round like an elephant, and yet it seems but a short time since she was the sylph like Kate Denin, one of the lovely girls who were the pets of the American stage. Poor Susan, the more beautiful of the sisters, has joined the great combination that never breaks up to let its members come home, or disbands for Union Square purposes. I see Kate is Mrs. Wilson now. I never approved of that move.

But there is a deal of comfort in contemplating some people if others do scare us girls almost into fits. Of this delightful class are Harrigan and Hart and his party. The Gusher fairly beams as she beholds them,

and recalls when Tony wore a flaxen wig and used to do a German madchen in the "Little Fraud" act. He's a good deal wider out and no higher up in stature, but the frank boy's face is just the same; and Ned Harrigan, beneath the gray wig of Mulligan and the Major, is the identical, sympathetic, voiced young fellow we knew as Old Laverder. Mrs. Yeamans is ten years younger than when she played the Chinese siddle at the Olympic, and Johnny Wild don't seem to have aged a day since the far-off time when Tony Pastor left the circus business and the pair of 'em were living under one roof in Broome street. And Lord! the changes since—for the better, no doubt about that!

It's all very well to put on your best bib and tucker, and put in a dreary evening of cultured agony in the company of Julia Japonica and Italian opera. It's one of the necessities of our existing as rational beings, that we should sit through contemporaneous miseries compounded of good clothes, fancy furniture and dull dialogue, such as modern society plays are made of; but it's unalloyed enjoyment to spend the hours of closing day under the administration of Harrigan and Hart and the tuneful Braham. Even when the peanut scented hot little Comique held that blessed trio, the Gusher used to like it and endure it. So now when the house is as handsome as Hart, and as graceful as Harrigan, and as substantial as the fame and fortune of the happy pair, you can wager most anything you value that she goes to see them once a week, as religiously as she performs all other pleasant duties.

The extent of Mr. Braham's popularity is unknown to that gentleman. Let me tell him that strolling into a small chapel in Birmingham, England, the Gusher joined with marvellous facility in singing a hymn with a large congregation of sturdy Britablers. What a familiar tune—how it trotted off in a really one-of-the-family style—of a sudden as the parish broke forth: "Rise! Christians rise! Sing the praises of the Lamb!" The far off Comique, with dear Harrigan and Hart, and Yeamans and Wild—and Braham with his magic baton—rushed over her homesick heart. Why, it was "Little Sally Waters sitting in the Sun," doing Christian duty in a dissenting chapel. Then the provincial pantomime that ran sixteen weeks in that same busy town was full of the Mulligan tunes wedded to new words. Buying flowers at the famous market by the Church of the Madeleine, in Paris, a boy in the vicinity with a good voice and great enthusiasm, sang:

"Lee Skids parade so soir."

The Gusher grabbed her flowers, and that urchin, ran him down Le Ros Godet de Marol, and bought him a *fusil de bois*, for the sake of home and Dave Braham. Our native composers are dreadfully familiar with Braham's music. Strains of it occur in many popular compositions, and in some instances it is annexed bodily; for example, let anyone take the "Where art thou now, my beloved?" of Rice's Evangeline, and see how note for note it is the "Mulligan Guard" over again, chopped into different lengths, and accentuated in opposite directions—it's the same old tune for all the surgical operations it's undergone.

An English gentleman who has been in this country the last six months, was telling his experience at the theatres and expressing his opinion to a fellow Britisher this week.

"I tell you, my boy," said he, "they are doing Patience much better here than in London. It just suits me down to the ground, and really the way The World was presented at Wallack's quite stunned me. It makes me actually eager to see what these clever people at the Union Square will do with the Lights o' London. But for an entirely American performance, and out and out, the jolliest theatre evening in New York, Harrigan and Hart's Comique takes the lead."

So the newly arrived Briton went off that night to see The Major, and the Gusher, and he made a pair of spectacles of themselves, shrieking over the funniest of funny darkeys, Johnny Wild and Billy Grey, as they settled the clock raffle with Ned Harrigan. Go thou and do likewise in the advice of THE GIDDY GUSHER.

Letters to the Editor.

Will you hear this letter with attention? As we would hear an oracle, LOVE'S LABORS LOST.

A FEW LINES FROM MR. VERNER.

WASHINGTON, D. C., Nov. 8, 1881.

EDITOR NEW YORK MIRROR:—Please contradict the mistaken information promulgated by your correspondent last week, that my company were about disbanding. Mr. Fred. Marden comes to Washington to rehearse his version of Eviction, which I have been playing, and to which he has added most improving scenes, situations and dialogue. We play here this week (the latter part) at Ford's Opera House, after which we resume our tour. Meanwhile our company are enjoying a well-deserved day's rest in this beautiful city.

Yours truly,

CHARLES E. VERNER.

—The United States Government have built a new theatre on the ground of the Soldiers' Home, Dayton, Ohio, at a cost of \$30,000. It was opened last evening to Gardner's Legion of Honor company, in which Mr. Gardner received \$1000.

PROVINCIAL.

THEATRE



What the Player Folk are Doing All Over the Country.

NOTICE.

Correspondents are again requested to endorse the envelopes containing their reports with the word "correspondence."

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANTHONY, ELLIS AND HATHAWAY'S MAJ. CON. AGO.: Oskaloosa, Ia., 10; Burlington, 11; Keokuk, 12; Quincy, 14; Hannibal, 15; Springfield, 16; Decatur, 17; Bloomington, 18; Peoria, 19.

ADA GRAY COMB.: Columbus, O., 10, 11, 12; Springfield, 14; Dayton, 15.

ACME OPERA CO.: Columbus, Ga., 10; Atlanta, 11, 12; Macon, 14; Augusta, 15, 16; Columbia, S. C., 17; Charleston, 18, 19.

ALFRED J. KNIGHT LYCEUM COMB.: Montrose, Pa., 10.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Detroit, 7, week; New York, 14, week.

ANNIE PIXLEY: Northampton, Mass., 10; Waterbury, Conn., 11; South Norwalk, 12; Philadelphia, 14, week.

BAKER AND FARRON: Brooklyn, E. D., N. Y., 7, week; Baltimore, 14, week; Norfolk, Va., 21.

BARTLEY CAMPBELL'S MY GERALDINE: St. Louis, Mo., 6, week.

BAIRD'S MINSTRELS: Little Falls, N. Y., 10; Rome, 11; Oneida, 12; Auburn, 14; Seneca Falls, 15; Geneva, 16; Canandaigua, 17; Buffalo, 18, 19.

BILLY ARLINGTON'S MINSTRELS: Chicago, 7, week.

BIG FOUR COMB.: St. Louis, Mo., 30, week; Louisville, Nov. 7, week.

BROOKS AND DICKSON'S WORLD COMB. No. 1: Chicago, 7, week.

BROOKS AND DICKSON'S WORLD COMB. No. 2: Louisville, 7, week; New Orleans, 13, week.

BUFFALO BILL COMB.: Bloomington, Ill., 12; Cincinnati, 14, week; Richmond, Ind., 21; Muncie, 22; Indianapolis, 23, 24.

BARLOW, WILSON, PRIMROSE AND WEST MINSTRELS: Logansport, Ind., 10; Indianapolis, 11, 12; Cleveland, 14, week.

CORINNE MERRIMAKERS: New Haven, Conn., 11, 12; Springfield, Mass., 14; Greenfield, 15; Troy, N. Y., 16, 17; Albany, 18, week.

COL. ROBINSON'S HUMPTY DUMPTY CO.: Halifax, N. S., 10, 11, 12; Windsor, 14; Kentville, 15; Annapolis, 16; Jarmont, 17, 18.

CHILD OF THE STATE (HOKY AND HARDIE): Memphis, Tenn., 7, week; Nashville, 14, 15, 16; Evansville, Ind., 17; Terre Haute, 18, 19; St. Louis, 21, week.

C. L. DAVIS (ALVIN JORDAN): Laramie City, Neb., 10; Salt Lake, Utah, 12, 13.

COLLIER'S BANKER'S DAUGHTER NO. 1: Omaha, Neb., 11, 12; Lincoln, 14, 15; St. Joseph, Mo., 16; Leavenworth, Kan., 18; Kansas City, Mo., 19.

COLLIER'S BANKER'S DAUGHTER COMB. NO. 2: Franklin, Pa., 10; Sharon, 11; New Castle, 12; Greenville, 14; Meadville, 15.

COMLEY-BARTON COMIC OPERA CO.: Louisville, Ky., 21, 22, 23.

CALLENDER'S GEORGIA MINSTRELS: Chambersburg, Pa., 10; Carlisle, 11; Harrisburg, 12.

EMMA ABBOTT ENGLISH OPERA: Philadelphia, Pa., 7, two weeks; Boston, Mass., 28.

EMMA LELAND: Mexico, 7, four nights; Waverly, Mo., 14, week; Hannibal, 21, week.

EDWIN BOOTH: Philadelphia, Pa., 7, two weeks; Baltimore, 21, week.

EMILIE MELVILLE OPERA CO.: Boston, Mass., 4, seven weeks.

FRED B. WARD: Hot Springs, Ark., 10, 11; Texarkana, 12.

FAY TEMPLETON OPERA CO.: Janesville, Wis., 10; Beloit, 11; Lacrosse, 12; St. Paul, Minn., 14, 15, 16; Minneapolis, 17, 18; Stillwater, 19; Red Wing, 21; Winona, 22.

FRANK I. FRAYNE: Cleveland, O., 7, one week.

FASNY DAYENPORT: Wilkesbarre, Pa., 10; Philadelphia, 21, two weeks.

FRANK MAYO: Indianapolis, Ind., 9 to 12; Milwaukee, Wis., 14, week; St. Paul, 28, week.

GEORGE CLARKE CONNIE SOOGAN COMB.: Montreal, Can., 7, week.

GUS WILLIAMS: Savannah, Ga., 10; Charleston, S. C., 11, 12.

GENEVIEVE WARD: Boston, 7, week.

GUTLICK'S FURNISHED ROOMS: Baltimore, 7, week.

GARDNER'S LEGION OF HONOR: Zanesville, O., 11; Sandusky, 12; Detroit, 14, week; Chicago, 21, two weeks.

GOSCHE HOPPER ONE HUNDRED WIVES COMB.: New York City, 7, week.

GRAYSON OPERA CO.: Bangor, Me., 10; Augusta, 11, 12; Lewiston, 14; Dover, N. H., 15; Portsmouth, 16.

GEO. H. ADAMS HUMPTY DUMPTY TROUPE: Lafayette, Ind., 10; Danville, Ill., 11; Evansville, 13; St. Louis, 14, week.

HILL'S JOSHUA WHORCOMB: Minneapolis, Minn., 7, week; Chippewa Falls, Wis., 13; Eau Claire, 16; La Crosse, 17; Dubuque, Ia., 18; Freeport, 19; Beloit, Wis., 21; Madison, 22; Milwaukee, 23 to 26; Louisville, Ky., 28, week.

HILL'S DRAGON CRANKETT CO.: New York City, 7, four weeks.

HILL'S ATL. THE RAGE: Marshall, Mich., 10; Battle Creek, 11; East Saginaw, 12; Big

City, 14; Flint, 15; Port Huron, 16; Ypsilanti, 17; Ann Arbor, 18; Adrian, 19.

HERRMANS: Washington, D. C., 7, week; Baltimore, 14, week; Brooklyn, 21, week; Philadelphia, 28, week.

HAVELY'S NEW MASTODON MINSTRELS: Omaha, Neb., 10; Council Bluffs, Ia., 11; Sioux City, 12; Mankato, Minn., 14; Minneapolis, 15, 16; Stillwater, 17; St. Paul, 18, 19; Winona, 21; La Crosse, 22; Dubuque, Ia., 23; Davenport, 24.

HAVELY'S STRATEGISTS: Rochester, N. Y., 10, 11, 12; Brooklyn, E. D., 14, week.

HAVELY'S WIDOW BEDOTT: Montgomery, Ala., 10; Selma, 11; Jackson, Miss., 12; New Orleans, 13, week.

HYDE AND BEHMAN'S COMEDY CO.: Harrisburg, Pa., 10; Lancaster, 11; Wilmington, 12.

HERNE'S HEARTS OF OAK: Atlanta, Ga., 10; Montgomery, Ala., 11; Mobile, 12; Galveston, Tex., 14, 15, 16, 17; Houston, 18, 19; New Orleans, Academy of Music, one week.

HI HENRY'S PREMIUM MINSTRELS: Newark, O., 10; Fremont, 11; Tiffin, 12.

HAGE'S EUROPEAN MINSTRELS: Montreal, 10, 11, 12.

HARRY WEBBER'S NIP AND TUCK: Adamosa, 10; Maquoketa, 11; DeWitt, 12.

HARRY MINER'S COMEDY FOUR: Cincinnati, 7, week; Chicago, 14, week; Milwaukee, 21, week; Detroit, 28, week.

JARRETT'S FUN ON THE BRISTOL: Pittsburg, 7, week; Newark, N. J., 14, 15; Jersey City, 16, 17, 18, 19.

JANUSCHEK: New York City, 7, week; Stamford, Ct., 14; Norwalk, 15.

JOSEPH MURPHY: Madison, Wis., 10; Freeport, 11; Dubuque, Ia., 12; Cedar Rapids, 14; Rock Island, 15; Keokuk, 16; Des Moines, 17, 18; Omaha, 19, 20.

JOHN E. OWENS: Chattanooga, Tenn., 11.

JOHN T. RAYMOND: Indianapolis, Ind., 10, 11, 12; Louisville, 14, week; St. Louis, Mo., 21, two weeks.

J. K. EMMET (FRITZ): Brooklyn, N. Y., 7, week; Albany, 14, week.

JOHN S. CLARKE: Bradford, Pa., 10; Jamestown, N. Y., 11; Oil City, Pa., 12; Pittsburg, 14, week; Youngstown, O., 21; Akron, 22; Columbus, 23, 24.

JOHN McCULLOUGH: Pittsburg, Pa., 7, week; New York City, 14, two weeks.

JOHN A. STEVENS: Buffalo, N. Y., 7, week; Cleveland, O., 14, week.

JOE JEFFERSON: Boston, 7, week; New York City, 14, two weeks.

KELLOGG CONCERT CO.: Bloomington, Ill., 10; Joliet, 11; Rockford, 14; Freeport, 15; Dubuque, 16; Minneapolis, Minn., 18, 19; St. Paul, 21; Stillwater, 22; St. Paul, 23; Waterloo, 25.

KATHERINE ROGERS' CO.: Columbus, O., 10, 11, 12; Chillicothe, 14; Springfield, 15; Richmond, Ind., 16.

KIRALFY'S MICHAEL STROGOFF: Chicago, 7, two weeks.

LEAVITT'S GIANTEN MINSTRELS: Jackson, Mich., 10; Detroit, 11, 12; Cincinnati, O., 14, week; Chicago, Ill., 20, week.

LEAVITT'S RENTZ-SANTLEY CO.: New Orleans, 6, week; Galveston, Tex., 14, 15; Houston, 16, 17; San Antonio, 18, 19; Austin, 21.

LEAVITT'S VAUDEVILLE AND SPECIALTY CO.: Buffalo, N. Y., 7, week; Boston, 14, week; New York City, 21, week; Philadelphia, 28, week.

LEAVITT'S RENTZ MINSTRELS: South Abington, Mass., 10; Middleboro, 11; Taunton, 12; New Bedford, 14; North Attleboro, 15; Bristol, R. I., 16; Woonsocket, 17; Marlboro, Mass., 18; Hudson, 19.

LINGARD'S STOLEN KISSES COMB.: Toronto, Can., 10, 11, 12; Rochester, N. Y., 14, 15, 16; Lyons, 17; Ithaca, 18.

LOTTA: Boston, 7, three weeks.

LAWRENCE BARRETT: Brooklyn, N. Y., 7, week.

MILTON NOBLES' COMB.: Columbia, S. C., 10, 11; Greenville, 14; Charlotte, N. C., 15; Raleigh, 16; Norfolk, Va., 17; Petersburg, 18; Richmond, 19; Philadelphia, 21, week.

MADISON SQUARE THEATRE CO. NO. 1: Buffalo, 7, week.

HAZEL KIRKE CO. NO. 2: Newbury, N. J., 10; Morristown, 11; Paterson, 12; Orange, 14; Elizabeth, 15; New Brunswick, 16; Potomac, 17; Harrisburg, 18; Lancaster, 19.

MADISON SQUARE CO. (THE PROFESSOR): Gloucester, Mass., 10; Chelsea, 11; Lynn, 12; Lawrence, 14; Manchester, 15; Lowell, 16; Worcester, 17; New Haven, Conn., 18, 19.

M. P. SKIFF'S CALIFORNIA MINSTRELS: Taunton, Mass., 10; New Bedford, 11; Brockton, 12.

MCINTYRE AND HEATH'S MINSTRELS: Beards-town, Ill., 10; Jacksonville, 12.

MARIE PRESOTT: Keokuk, Ia., 10, 11.

MORTON'S BIG FOUR MINSTRELS: Sherman, Tex., 10; Gainesville, 11, 12.

MCKEON AND LEIGHTON'S DRAMATIC CO.: Greenville, O., 10, 11, 12.

MITCHELL'S PLEASURE PARTY: Philadelphia, 7, week; Trenton, N. J., 14; Newark, 15, 16, 17; Paterson, 18, 19; South Norwalk, Conn., 21.

M. B. CURTIS' SAN'L OF POSES COMB.: Peoria, Ill., 10; Quincy, 11; Hannibal, Mo., 12; St. Louis, 14, week; Evansville, Ind., 21; Terre Haute, 22; Danville, 23.

MR. AND MRS. GEORGE S. KNIGHT: New Haven, Conn., 10; Meriden, 11; Waterbury, 12; Salem, Mass., 16.

MARY ANDERSON: Cincinnati, 7, week; Pittsburg, 14, week; Philadelphia, 21, week; Baltimore, 28, week.

MY PARTNER (Aldrich and Parsloe): Baltimore, 7, week; Wilmington, Del., 14; Trenton, N. J., 15; New Haven, Conn., 16; Meriden, 17; Waterbury, 18; Hartford, 19.

MIXER, ROONEY COMB.: McGregor, Ill., 10; Dubuque, Ia., 11; Davenport, 12; Rock Island, 14; Ottawa, 15; Joliet, 16; Bloomington, 17; Decatur, 18; Springfield, 19; Jacksonville, 21; Peoria, 22; Galesburg, 23; Burlington, 24; Keokuk, 25; Quincy, 26; St. Louis, Mo., 27, week.

MANN OPERA CO.: New York City, 7, week.

MAGGIE MITCHELL: St. Louis, Mo., 7, week; Ottumwa, Ia., 14; Des Moines, 15; Iowa City, 16; Cedar Rapids, 17; Marshalltown, 18; Rockford, Ill., 19; Chicago, 21, week.

NAT. C. GOODWIN: New Orleans, 6, week.

OLD SHIPMATES COMB. (Frank Mordant): Saratoga, N. Y., 10; Syracuse, 11, 12; Oswego, 14; Watertown, 15.

ONLY A FARMER'S DAUGHTER: Oswego, N. Y., 10; Watertown, 11, 12; Antwerp, 14, 15; Ogdensburg, 16, 17; Pottstown, 18; Canton, 19.

OLIVER DOUB BYRON: Toronto, Can., 10, 11, 12; Buffalo, N. Y., 14, 15, 16; Jamestown, 17; Akron, O., 18; Columbus, 19.

RICE SURPRISE PARTY: Cincinnati, 7, week.

ROGERS COMEDY CO.: Montgomery, Ala., 9, 10; Mobile, 11; New Orleans, 13, week.

RICE EVANGELINE CO.: Stillwater, Minn., 10; Redwing, 11; Winona, 12; Lacrosse, Wis., 14; Madison, 15; Watertown, 16; Fond du

Lac, 17; Green Bay, Mich., 18; Appleton, Oshkosh, 21, 22; Janesville, Wis., 23; Beloit, 24; Rock Island, Ill., 25; Elgin, 26; Chicago, 28, week.

ROBSON AND CRANE: Boston, 14, two weeks; Brooklyn, N. Y., 28, week.

ROSE EYTINGER IN FELICIA: Portsmouth, N. H., 10; Portland, Me., 11, 12; Manchester, N. H., 14; Haverhill, Mass., 15; Lawrence, 16; Lowell, 17; Chelsea, 18; Lynn, 19.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Winston, N. C., 10; Richmond, Va., 11, 12; Raleigh, N. C., 14; Wilmington, 15; Charleston, S. C., 16, 17.

SNEELAKER'S MAJESTICS: Toledo, O., 10; Cleveland, 11.

SALSBURY'S TROUBADOURS: Baltimore, Md., 7, week; Washington, D. C., 14, week.

SPILLER'S ROOMS FOR RENT: Rochester, N. Y., 10, 11, 12; Boston, Mass., 14, week; Chelsea, 21; Lynn, 22; Lowell, 23; Portland, Me., 24, 25, 26; Portsmouth, N. H., 27.

STRAKOSH CONCERT AND OPERA CO.: Montreal, Can., 12 to 14; Boston, 16 to 20; Providence, 19; Portland, Me., 21; Bangor, 23; Hartford, Ct., 25; Baltimore, Md., 28, week.

SMITH AND MESTAYER'S TOURISTS: Baltimore, Md., 7, week; Hartford, Ct., 14; New London, 15; Newport, 16; Providence, 17, 18, 19; Brooklyn, 21, week.

TWELVE JOEY BACHELORS: Boston, 7, one week.

THE HALLS COMB.: Chicago, Ill., 7, week; Milwaukee, Wis., 14, week.

THE JOLLITIES: Dubuque, Ia., 10; Davenport, 11; Chicago, 21, week.

TONY DENIER'S HUMPTY DUMPTY: Meriden, Miss., 10; Selma, Ala., 11; Montgomery, 12.

THE HARRISONS: New York City, 7, week.

T. W. KEENE: Charlotte, N. C., 10; Greenville, 11; Columbia, 12; Charleston, 14, 15; Savannah, 16, 17; Augusta, 18; Athens, 19.

VOKES FAMILY: Philadelphia, 7, two weeks.

WILBUR OPERA CO.: Milwaukee, Wis., 10, 11, 12; Detroit, Mich., 14, 15, 16; Toledo, O., 17; Columbus, 18, 19; Pittsburg, Pa., 21, week; Cleveland, 28, week.

WILLIE EDDING SPRINKS' COMB.: Mobile, Ala., 14; Montgomery, 15.

W. E. SHERIDAN DRAMATIC CO.: Virginia City, Nev., 7 to 13; Carson, 14, 15; Reno, 16; Marysville, 17, 18; Grass Valley, 19; Nevada, 21, 22; Woodland, 23.

WALTER'S DRAMATIC CO.: Independence, Mo., 7, week; Richmond, 14, week.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): The World has been well patronized during the week. The acting is much more effective than during the first engagement of the company in this city. Harry Crisp, Roland Reed and Grace Roth handled their characters commendably. As usual in this theatre, the scenic effects are fine. The piece continues through this week, during which time the 800th American representation of the play occurs. Souvenir programmes, trimmed with violets, are to be distributed on that occasion.

Haverly's Theatre (J. H. Haverly, manager): Haverly's Strategists have been playing to fair patronage during the week. Joe Polk assumes the leading role in the comedy, but his fun is strained, he is monotonous in his delivery, and his situations are overdone. Yet many consider him extremely humorous. I fail to see it. He is supported by Frank Aiken, who is never able to smother his individuality. Katie Gilbert gives a pleasing impersonation, and Sam Ryan makes a capital Irishman. This week, Kiralfy's Michel Strogoff.

Hooley's Theatre (R. M. Hooley, manager): Joseph Murphy and company have divided the past week into Kerry Gow and Shaun Rhue. Mr. Murphy's time worn impersonations, richer in sentiment than art, seem to lie lightly upon him, and possess the same power to please as in times past. Julia Stewart, the leading lady, is an actress of vigor and ability, and her impersonations are very pleasing. The company as a whole is quite capable. The business of the week has been satisfactory.

Grand Opera House (J. A. Hamlin, manager): The Comley-Barton company have completed a week of Olivette to splendid business, notwithstanding the advance in prices. John Howson and Catherine Lewis are, of course, *au fait* in their impersonations. Mr. Armand, who claims to be the original Valentine, would profit by observing others in the same role; his voice is sweet but thin, and effeminacy should not be a characteristic of the daring soldier and consort of Olivette. Fred Leslie makes a good Count des Iles, and the choruses are strong and well trained. Mme. Favart this week.

Academy of Music (William Emmett, manager): A very bad play, and an actor of the same calibre, Frank Lavanie, in "The Road Agents," has made the usually good business of this popular house rather light. This week, Sid C. France in "Dead to the World."

Lyceum Theatre (James Edwards, manager): The Gamecock of the Wilderness (Phoebe, what a title!) is the attraction here. George Thompson, who stars in it, is entirely too good an actor to waste his ability in such trash. A fair olio preceded the drama. This week, Billy Arlington's Minstrels.

Criterion Theatre (Charles Engle, manager): Georgia Woodthorpe has been doing dash to good business, with a good olio in advance of the drama. This week, George A. Henderson in "Golden Guilt," and a strong olio.

Olympic Theatre (Z. W. Sprague, manager): The Miner Rooney combination played to big business the past week, giving a fair variety entertainment. This week, Hyde and Behman's star company.

National Theatre (George W. Pike, manager): Maude Forrester has finished a fortnight's engagement to crowded houses. The perennial Uncle Tom's Cabin, with John Woodard, the hero of California through Death's Valley, in the lachrymose role, will be the attraction this week.

At the Halsted Street Opera House, Little Devil's Share and Nan, the Good-for-Nothing, have been the week's attraction. Fanny Wood a pretty and sprightly soubrette, assuming the leading roles with ability. This week the interminable U. T. Cabin.

Items: Clara Louise Kellogg gave a concert in Central Music Hall on Saturday evening, a large and enthusiastic audience being in attendance.—The equine "prophecy" used by Joe Murphy in his blacksmith scene died last week, after his engagement in Kerry Gow had been concluded. Excessive shoeing may have caused his untimely taking off.—R. S. Johnson and Ned Dalton organized a company in this city last week, and make their way through Indiana this

week.—Yankee Robinson will this week begin his season under the six star manager, Charles Forbes. C. N. Bresco (the manager of several fashions thus far this season) will be the efficient acting manager. Mr. Robinson will play the title role in Asa Bassett, the company including Flint Kennicott and wife, Lydia Cook, Fred. Dashwood, W. R. Harrington and Ella Baker.—Joe Gulick and his Furnished Rooms company recently had a dispute as to who was running things; as a result, Patti Rosa, Alf. McDowell and Robert Scott were left in Toledo. Their places were immediately supplied, Ethel Tucker taking Patti Rosa's part.—R. meo and Juliet (for the benefit of the Michigan sufferers), at the Grand Opera House Thursday afternoon, realized about \$700.—Tim Fitch, a veteran circus man, is at No. 148 W. Adams street, ill, without hope of recovery, and dependent on the charity of friends.—Joseph Brooks, of Brooks and Dickson, was in the city for a few days during the past week, en route South on his wedding trip.—The Ida Hoyt Novelty Queen combination recently disbanded in the wilds of Wisconsin.—May Newton, an actress who has been traveling for some time past with Michigan combinations, committed suicide at her home in this city on last Friday. She had a husband and family, but some six years became ago stage struck. In her travels she fell under the seductive wiles of a "dizzy" actor, W. F. Hamilton, who, not content with having accomplished her destruction, attempted the ruin of her daughter. The despondency of the poor woman over these complicated troubles led her to end her life.

BROOKLYN.

Haverly's Brooklyn Theatre (J. H. Haverly, proprietor): J. K. Emmett in Fritz in Ireland this week.

Park Theatre (Col. W. E. Sinn, manager): Lawrence Barrett in a number of old-time tragedies to good business.

Hyde and Behman's Theatre (Hyde and Behman, managers): This theatre continues to do a pushing business. Tony Pastor is billed for next Thursday.

Standard Theatre (Hyde and Behman, managers): The Metropolitan English Opera company are playing The Mascotte to good business. This is a new departure for this house, and it deserves success.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Baker and Farron in Chris and Lena and Foreigners, are attracting large audiences, the demand for tickets requiring an extra matinee on Tuesday. Haverly's Strategists appear next week.

SAN FRANCISCO.

Baldwin's Theatre (Thomas Maguire, manager): W. E. Sheridan has made quite a hit in the character of King Lear. All through the past week he played to large and cultivated audiences. Sheridan's impersonation of Lear is a finished piece of work, and I have no doubt but that it will win hearty praise wherever witnessed.

Bush Street Theatre (Chas. E. Locke, manager): Baron Seeman still continues to draw large audiences. A fact which has induced the management to prolong his engagement a week or two.

Emerson's Theatre (William Emerson, manager): An entirely new programme was given Oct. 31. The performance, as a whole, is a good one. Billy is doing well with his venture.

Tivoli Garden (Kreling Brothers, proprietors): The opera of Lurline draws crowded houses, and will undoubtedly continue to do so for some time to come.

Winter Garden (Stahl and Maack, proprietors): The Pretty Cantinier is being played and sung at this place in an admirable manner.

Items: Charles E. Locke has engaged the Jollities combination for the Bush Street.—W. E. Sheridan's benefit, which was to have taken place 2d, has been postponed until the 5th. Dreams of Delusion will be produced.—Sheridan will play a month's engagement at the Baldwin.—The E. T. Stetson company disbanded at Stockton Oct. 25.—M. V. Gingham has recovered from his recent illness. A benefit is talked of.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): Donna Juanita was produced by Mahn's Comia Opera company 31st, and was well received. The representation was by far the most artistic in a musical sense that has been given here this season. There are no remarkable artists in the company, but thorough rehearsal has given a polish to the work that is most agreeable. Flora Barry as Donna Juanita was unsatisfactory, both in acting and singing. Jeannie Winston's place is still vacant. Renie Reiguard is a charming little actress and a good vocalist, and quite an acquisition to the company; her Petrita was all that could be desired. Percy Cooper, whose voice is a robust tenor of unusual sweetness, made an excellent Gaston Dufaire, and Ellis Ryse was very funny as the Alcide. Rose Leighton and Arthur Van Houton both deserve mention for their good acting. The chorus cannot be too highly praised. Its members are all excellent vocalists, and they sing with a spirit that one scarcely looks for except in grand opera. Boccaccio was given 3d, 4th and 5th. Next week, Aldrich and Parsloe in My Partner; Baker and Farron 14th.

Ford's Opera House (John T. Ford, proprietor): The Vokes played a week's engagement to good houses despite the inclement weather. The Belles of the Kitchen is about the same as it always was, affording a field for the play of the family talent for singing, dancing, kicking and rollicking generally. Next week, The Tourists.

Holiday Street Theatre (Jno. W. Albaugh, manager): Thomas W. Keene and a strong supporting company gave a week of Shakespearean drama to large and appreciative audiences. Mr. Keene is beyond question an actor of ability, and his impersonations during the week showed careful study. Of his company nothing but praise can be said. Georgia Tyler and Mrs. Octavia Allen were excellent, as also Mr. Leacock and Mr. Phillips. The plays given were Richard III, Richelieu, Merchant of Venice, Othello, Hamlet, Macbeth and Fool's Revenge. Next week, Salsbury's Troubadours; Hermann 14th.

Monumental Theatre (Ad. Kernan, manager): There was an exceptionally strong company last week, and the performance given merited the approbation of the large audiences present. The Doomed Ship, in which Samuel K. and Annie Chester sustained the leading part, was well given. Next week, Furnished Rooms combination.

Front Street Theatre (Dan. A. Kelly, manager): Throughout the entire week fair sized audiences enjoyed the amusing variety entertainment. Next week, Fanny Herring in sensational dramas.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): John McCullough is in high favor with Cincinnati amusement lovers. His Virginius and Spartacus will be quoted in the annals of the American stage as models of manly and vigorous interpretations. Edmund Collier, John A. Lane, Kate Forsythe and Mrs. Foster rendered efficient support. Collier's impersonation of Phalaris in the Gladiator was a marked feature. During the current week Mary Anderson will present a varied programme. The Daughter of Roland, with the star in the role of Berthe, is announced for the 12th. Hazel Kirke is underlined for week of 14th, followed 21st by Lawrence Barrett, who is in turn succeeded 28th by John T. Raymond.

Robinson's Opera House (R. E. J. Miles, manager): The Jarrett, Palmer and Slavin combination presented that dreariest of plays, Uncle Tom's Cabin, to a series of light houses during the past week. It is rumored that the combination will disband here. The New England Opera company will till out the present week in The Mascotte. Leavitt's Opera company is booked for 14th, followed 21st by Hogue's Minstrels.

Heuck's Opera House (James Collins, manager): Fun on the Bristol closed a successful run 5th. Carrie Daniels, formerly with the Harrisons' Photos party, assumed the role of Dora McAllister, and suffered decidedly in contrast with her predecessor. Kittie Foley, a new face in Cincinnati, is a clever little artiste who sang and danced remarkably well. George Richards, who replaces Courtright in the troupe, introduces the everlasting Flewly-Flewly, and would be indicted for the act alone by any theatrical grand jury in the country. Rice's Surprise Party will present The Mascotte during the current week, followed 14th by Buffalo Bill. The Indians who are left unslaughtered by the latter star will be immolated during the week following by Oliver Doud Byron.

Items: Louis Ballenger departed for San Francisco 4th to look after his interest in Baron Seeman's business.—Manager Frank M. Chapman was in the city during the greater portion of past week.—It is now authoritatively announced that Rossi will not appear in this city during the season.—Harry Kline and the majority of the members of John R. Rogers' Comedy company spent Sunday (6th) with friends in Cincinnati.—Wm. Sheridan, a variety artist, died in this city on 3d inst. of consumption. His remains have been embalmed, and will be forwarded to California for interment.—It is said that E. E. Rice contemplates an Australian trip for his Surprise Party during the coming year.—The Jubilee Singers belonging to the company attached the effects of Jarrett, Palmer and Slavin's combination for a claim of \$80 on unpaid salaries.—During the dedication of the new Opera House at Camden, Ohio, by the Selden Irwin combination, Mrs. Marie Irwin who was playing Billie Piper in the Danites, was seriously wounded during the shooting scene in the first act.—The long contested case between Joe Emmet and F. W. Helmick, a music publisher of this city, regarding the ownership of the famous Lullaby song, was decided by the court in favor of the former during the past week.

PHILADELPHIA.

Three entirely new plays in succession is a pretty good record for the Chestnut Street Theatre. The Princess of Bagdad was a success, Money Bags was a success, and now the management has produced Divorçons for the first time in this country, and that, too, will undoubtedly be a success. It is a three-act farcical comedy, by Sardou and De Najac, and was produced at the Palais Royal in Paris a year or so ago. At that time all Paris was discussing divorce laws, and the play made a great hit. It was produced at the Chestnut on Monday night with an excellent cast. The play is one of the most laughable affairs that has been seen in this city for many a day. It is thoroughly Frenchy, and is rather broad in its ending, but it is very enjoyable.

Edwin Booth dropped over from New York on Monday to begin an engagement at the Lyceum. This theatre has had a remarkable success with Patience, and Booth will of course draw large houses. All the theatres are doing much better now than at the beginning of the season. Booth opened in Richelieu.

Manager Goodwin's two theatres generally manage to have paying attractions. The Opera House made a great strike with Lotta, and Emma Abbott will do almost as well this week with her opera troupe. On Wednesday night she will produce her new opera, The Two Cavaliers.

At the Walnut Mr. and Mrs. Knight did very well financially with their new play, Baron Rudolph, last week. There are one or two sticks in the company, but as a whole it is much better than the average traveling combination where everything is made to revolve about the star. The Baron gives way this week to Mitchell's Pleasure Party.

A Fool's Errand fell rather flat at the Arch after all. It needs cutting badly. There are many good points to it, but in its present shape the play cannot possibly "catch on." The Vokes opened on Monday in Fun in a Fog.

The Eighth Street Theatre has got hold of a new melodrama called The Black Flag. Henry Pettit is the author. It is sensational and all that, deals with love, murder and the penal colony, and ends up all right for the hero, as usual.

At Woods' the attractions are Frou-Frou, Lear and Oliver Twist.

Items: Carnecross Minstrels have a burlesque on Patience.—The Boy Scout is one of the attractions at the National.—Kit will appear at the Arch Thanksgiving week.—Fanny Davenport and Mary Anderson will play against each other at Goodwin's two theatres Thanksgiving week.—Annie Pixley at the Walnut next week.—The Elks will have a benefit at the Academy Dec. 1.

ST. LOUIS.

Pope's Theatre (Chas. Pope, manager): The second week of the engagement of A. M. Palmer's Union Square Theatre company was marked by another succession of crowded houses. Early in the week Daniel Rochat was presented, and made a fine success. Charles R. Thorne was very fine in the title role, and his support was perfect. French Flats was also given, but it did not seem to fit the company, and did not give the satisfaction looked for. Steele Mackaye's Won at Last opens 7th.

Olympic Theatre (Charles A. Spalding, manager): There was a fair attendance to see the Wilbur Opera company in The Mascotte, but the impression prevailed that it was the best company that has given the opera here. The principals are all excellent, and the chorus large and attractive. Bartley Campbell's My Geraldine opens 7th.

People's Theatre (Mitchell and Robertson, managers): The Big Four Vaudeville com-

THE NEW YORK MIRROR.

pany gave a clever variety entertainment during the week, and were well patronized. The World will be given the week commencing 6th.

Grand Opera House (John W. Norton, manager): Mary Anderson's week was not so successful as usual, it probably being the lightest week's business she has ever done in St. Louis. Her successes were Galatea, in which she was very fine, and Evadne, which, after all, is her best representation. The critics were rather severe upon her, and accuse her of lack of ambition, as she has shown but little improvement since her first season here. Berthe, the Daughter of Roland, will be given to-night for the first time in St. Louis. Maggie Mitchell opens 7th.

Items: Ernest Albert, the scenic artist of Pope's, is preparing a magnificent series of scenes for Won at Last. The performances of St. Luke's Episcopal Hospital, E. C. Simmons, a prominent merchant, is at the head of the enterprise, and he made a great success of it last year when Hazel Kirke was the attraction.—As Dr. Hamilton Griffin was standing in front of the Grand Opera House on Friday, a painter, who was at work on the front of the building, let fall a pot of paint, the result being that the doctor was made to mourn over the ruin of a fine new overcoat and a brand new suit of clothes. The painter was treated to a few emphatic cuss words.—Dr. G. A. Kane, the veteran manager, agent and farceur, is back in town looking as fresh and chipper as a three-year-old. All the theatrical and newspaper people were glad to see him. When he and Dave Reid get together there will be a reminiscence and story-telling match.—Before finishing this letter I must relate something which will prove what push and enterprise will do. The committee having in charge the St. Luke's Hospital issued their tickets at 1 p. m. on Monday. On Monday evening not a seat was left for the week except Saturday night.

ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Gus Williams Oct. 28 and 29 to light business. John E. Owens 31st to 3d to large audiences. Booked: N. C. Goodwin 4th and 5th.

Odd Fellows Hall: Rentz' company 5th; Hess Acme Opera company 7th.

ARKANSAS.

LITTLE ROCK.

M. B. Curtis 4th to a big house. Booked: Fred Ward 7th four nights; the take is large. Torrey's Varieties: Doing a moderate business.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): Amateurs occupied this house last week in The Pirates and The Mascotte. Booked: Joseffy, 7th and 8th.

Item: Fannie Louise Buckingham and Annie Ward Tiffany are alternating in star parts at the Sixteenth street place. My statement last week that their company had disbanded seems to have been premature. The leading man, J. H. Rowe, was discharged.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Entertainments were quiet during the week. Booked: Mr. and Mrs. George S. Knight 9th; Ed. Marble's company, in Ten Nights in a Barroom, 12th; Vokes Family 16th; Wallace's Theatre company 17th; George Holland's company 19th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Neil Burgess, in Widow Bedott, was the only entertainment for the week, and drew a full house for the third time. Beecher Lectures 7th. Booked: Patience, by Boston Museum company, 8th and 9th; Hazel Kirke 10th.

Item: Mapleson's Opera company are to produce Mignon 22d, with full chorus, ballet and orchestra.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Wallace's company presented School for Scandal, She Stoops to Conquer and London Assurance 3d, 4th and 5th; business was not large. Booked: Boston Museum company 7th; Henry Ward Beecher 8th; Hazel Kirke 11th; 100 Wives 14th; Mapleson's Opera company in Carmen 15th; My Partner 16th; Janauschek 18th and 19th; Edwin Booth 20th.

New Haven Opera House (John M. Near, manager): Baker and Farron 4th and 5th to small business, playing Chris and Lena and Up Salt Creek. The specialties were excellent, and support was equal to the demands. Booked: Mr. and Mrs. Knight 10th; Corinne Merriemakers 11th and 12th; Rentz's Minstrels 24th; Genevieve Ward 25th and 26th.

Grand Opera House (Clark Peck, proprietor): The Royal Hand Bell-Ringers and Glee Men 5th to large audience. Booked: Aberle's Minstrels 11th and 12th; Bell Ringers 13th; The Professor 18th and 19th.

American Theatre (W. S. Ross, proprietor): The usual variety performance to good business.

WATERBURY.

Opera House (Jean Jacques, manager): The O'Grady's in Eviction 3d to an overflowing house. Booked: Annie Pixley 11th; the Knights 12th.

WEST MERIDEN.

Wilcox Opera House (T. H. Delevan, manager): Skiff's California Minstrels Oct. 31 to fair business. Sheppard Jubilee Singers 1st to slim house. Baker and Farron 4th to small house. Coming: The Knights 11th; One Hundred Wives 15th; My Partner 17th; The Vokes 19th; The Professor 23d; Edwin Booth 30th.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Bayless, manager): 100 Wives combination 5th to good business. Booked: My Partner, 14th; Alice Cary concert, 16th; Gus Williams, 21st; Annie Pixley, 26th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): The Emma Abbott Opera company in the usual repertoire last week to full houses. The Two Cavaliers, or A Jolly Night in Sorrento was produced for the first time 2d. It is a comic opera in three acts, the music by Usgilio, and has been adapted to the English stage by William Castle. The music is bright and sparkling, and the situations very amusing. Hermann this week; Salsbury Troubadours 14th and week.

Ford's Opera House (John T. Ford, manager): The Tourists did only a moderate business last week. There are some improvements in the programme this season, and some things not so good as last. House closed this week. Next week a comic opera (by somebody) is promised.

Theatre Comique (Jake Budd, manager): Richard O'Gorman, in Conrad, or The Hand of a Friend, is the chief attraction this week.

GEORGIA.

AUGUSTA.

Augusta Opera House (N. R. Butler, manager): B. W. P. and W. Minstrels to a crowded house 2d. Booked: Milton Nobles 7th; Gus Williams 14th; T. W. Keene 19th and 20th.

ATLANTA.

De Give's Opera House (L. De Give, manager): Nat Goodwin and Eliza Weatherby in the Member for Slocum Oct. 31 to a large audience. Rentz Santley Novelty company 1st and 2d to crowded houses. B. W. P. and W. Minstrels 3d to immense business. Gus Williams 4th and 5th to fair sized audiences. Booked: Haverly's Widow Bedott 8th; Rogers Comedy company 9th; Herne's Hearts of Oak 10th.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Goodwin-Weatherby combination 1st to good business. Rentz Santley company 3d to large male audience. Booked: Gus Williams 7th; Haverly's Widow Bedott 9th; Hess Acme Opera company 10th.

MACON.

Ralston Hall (Turpin and Ogden, managers): Milton Nobles Oct. 31 and 1st to good houses. Booked: Haverly's Widow Bedott 7th; Gus Williams 8th; Hess Acme Opera company 14th.

Item: Frederick Paulding is yet very ill at the Brown House, this city, and his company has gone north. When he recovers his health he will gather his company and play all cities where he had dates prior to his sickness.

SAVANNAH.

Theatre (H. C. Houston, manager): B. W. P. and W. Minstrels filled the house Oct. 31. Milton Nobles 2d and 3d to only fair business. Haverly's Widow Bedott 4th and 5th to large audience. Booked: Herne's Hearts of Oak 8th; Gus Williams 9th and 10th; T. W. Keene 16th and 17th.

ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): My Geraldine 2d to a small audience. Coming: Samuel of Posen 9th.

Items: A large audience is expected at the Kellogg Concert on the 10th. Excursion trains will be run from neighboring towns.—Messrs. Tillotson and Fell assumed the management of the Cartland-Murray combination last week. They have added greatly to the strength of the company.

LA SALLE.

Oriental Hall (H. Meadows, manager): Grace Cartland Combination played one week, beginning Oct. 24, to fashionable crowded houses, receiving many encores nightly. Her repertoire consisted of Two Orphans, French Spy, East Lynne, Camille, Poor Nance, Worthy World. No company has ever met such success here as this one has.

Items: Miss Cartland has become a great favorite here, barely standing room after first night. The play Worthy World (Pygmalion and Galatea) is the queerest of plays I have ever seen, Miss C. posing as Galatea (statue) was well done, also her display of child-like innocence in a grown person intermingled with queer love-making and peculiar views of life in this world, dry and deep at first, but humorous and pleasing by and-by, and stoic at the finale.—Mr. Clark, of Lutz and Clark, managers Grace Cartland combination, has disposed of his interest to Messrs. Tillotson and Fell, of Bloomington, Ill. He has accepted the position of advance agent for Holman Opera company.

LINCOLN.

Gillett's Opera House (R. Deming, manager): Cartland-Murray combination Oct. 31. 2d and 3d to large house, giving excellent satisfaction. Booked: Jollities 19th; Geo. Adams' Humpty Dumpty 21st.

PEORIA.

Rouses Opera House (F. E. Piper, manager): My Geraldine 1st; attendance very light. Jollities 2d; had a better house. Booked: The Clara Louise Kellogg company 8th; Wilbur Opera company 9th; M. B. Curtis 10th; Buffalo Bill 11th.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Booked: Maggie Mitchell in Little Barefoot 5th; Buffalo Bill 7th; Anthony-Ellis company 11th.

ROCKFORD.

Brown's Hall (J. P. Worman, manager): Hill's All the Rage company Oct. 29 to fair business. Forbes' Dramatic company 5th and 6th.

Item: The New Opera House will be completed next week, and formally opened 14th by the Kellogg Concert company.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): McIntyre and Heath's Minstrels gave a bad show Oct. 29 to a large audience; the Jollities 31st to a good house; Buffalo Bill and company played the Prairie Waif 3d to a crowded house. Booked: My Geraldine 7th; Wilbur Mascotte company 8th; Leavitt's Minstrels 10th; M. B. Curtis shortly.

Adelphi Theatre (W. H. Laird, proprietor): New features at this house Oct. 31 were Gallagher and West's Minstrels and the Gray Sisters. Business for past week fair.

INDIANA.

ANDERSON.

Union Hall (C. K. McCollough, manager): Leighton and Campbell's Dramatic company 3d, 4th and 5th to fair houses; performance good. Liliputian Opera company 11th.

INDIANAPOLIS.

Dickson's Grand Opera House (J. B. and G. A. Dickson, managers): Leavitt's Minstrels Oct. 31 to good business; Rice's Opera Comique party 3d to good business. Booked: John T. Raymond in Fresh 10th, 11th and 12th.

Park Theatre: Closed. Booked: Adams' Humpty Dumpty 8th and 9th; B. W. P. and W. Minstrels 11th and 12th.

English's Opera House (Will E. English, manager): Furnished Rooms Oct. 31, 1st and 2d. A very poor show to very light business. Balance of week Mr. and Mrs. Chaffau. Kit and East Lynne were given in a very satisfactory manner. Booked: Frank Mayo 9th, 10th, 11th and 12th.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Leavitt's Giganteans 1st to large

business. Joe Jefferson in The Rivals to big business.

LOGANSPORT.

Dolan's Opera House (William D. Pratt, manager): Claire Scott has been here for the past three nights in Lucretia Borgia, Camille and Lady of Lyons to poor houses. Miss Scott herself is a fair actress, but her support is composed of barnstormers.

PERU.

Concord Theatre (L. M. Clark, manager): Nothing for the past week. Booked: Hi Henry's Minstrels 17th; Pauline Markham in Two Orphans 18th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Buffalo Bill 2d to a large audience. Coming: B. W. P. and W. Minstrels 9th; Adams' Humpty Dumpty 11; Galley Slave 12th; My Geraldine 15th.

Atlantic Garden Theatre (J. W. Berkely, manager): Will be opened 7th.

VINCENNES.

Green's Opera Hall (Wm. Green, manager): Buffalo Bill's Prairie Waif to a good house. Mr. Cody claims his success financial to be ten per cent. better this year than any previous year. Booked: Herne's Hearts of Oak 22d.

IOWA.

BURLINGTON.

Union Hall (R. M. Washburn, manager): Maggie Mitchell played The Pearl of Savoy 3d to a tremendous large house. Booked: Marie Prescott, 7th and 8th; Buffalo Bill, 9th.

Item: It is reported that either J. H. Haverly or J. M. Hill will have control of the new theatre here, but nothing definite can be learned.

COUNCIL BLUFFS.

Dohany's Opera House: Chas. L. Davis as Alvin Joslin 3d to a crowded house. Booked: Anthony-Ellis Humpty Dumpty 7th; Haverly's Minstrels 11th; Wallace Sisters 12th; Joseffy 15th; Anthony and Ellis' Uncle Tom 19th; Joe Murphy 23d; Johnson and Miller's Two Medallions 24th and 25th; Jollities 26th; Cartland-Murray company 28th.

DUBUQUE.

Opera House (Duncan and Waller, managers): Hartz Oct. 31 and 1st to moderate business. Will Grover's H. D. 4th and 5th to good business. Booked: Fay Templeton 8th and 9th; Jollities 10th; Miner-Rooney combination 11th; Joseph Murphy 12th; Clara Louise Kellogg 15th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Anthony and Ellis Oct. 31 to a big house; popular prices. Maggie Mitchell 1st and 2d to overflowing houses. Fay Templeton 3d to big business. Collier's Banker's Daughter, No. 1, 4th. Billed: Jollities 11th; Miner-Rooney combination 12th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Fay Templeton Oct. 28, 29 and matinee to good business, and by special request repeated The Mascotte Sunday night to a crowded house; Marie Prescott presented The Countess 3d to light but appreciative audience.

Academy of Music (William Foster, manager): Waite and Ray's Dramatic company Oct. 31 and week to light business.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Chas. Davis in Alvin Joslin Oct. 29, and Anthony and Ellis' U. T. C. company 3d; both to crowded houses. Booked: Marie Prescott 5th; Heywood's Minstrels 10th; Maggie Mitchell 14th; Grace Cartland 15th; N. Y. Olivette Opera company 23d; Two Medallions company 28th.

SIoux CITY.

Academy of Music (W. H. Grady, manager): Denman Thompson to \$475 Oct. 27. Rice's Evangeline company showed here two nights to crowded houses; first night \$400, second \$450. Booked: Haverly's Minstrels, 12th; Hartz, magician, 14th.

KANSAS.

ATCHISON.

Corinthian Opera House (Thomas Mulverhill, manager): Humpty Dumpty Oct. 31 by the Anthony-Ellis company to a good audience. Booked: Marie Prescott 5th; Haverly's Mastodons 7th.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): Haverly's New Mastodon Minstrels 4th to crowded house.

Item: Charley Queen, Haverly's professional clog dancer, is sick at Kansas City.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Anthony-Ellis company played Oct. 29th to good business. Booked: Haverly's Mastodons 5th; Two Medallions 14th and 15th; Joseffy concert 18th.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Haverly's New Mastodons to packed house 3d. Hartz, the magician, 5th.

KENTUCKY.

LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, proprietor): Kiralfy's Michel Strogoff four nights past week to fair business. This week, The World. Booked: John T. Raymond 14th, one week.

Opera House (John T. Macaulay, manager): Hermann filled out a three nights' engagement past week, and succeeded in pleasing large audiences. Remenyi opens at an early date for a week, donating his first night's receipts for the benefit of the poor. Manager Macaulay also kindly tenders the house.

Items: W. H. Moffatt has assumed the management of Masonic Temple in place of Collin Alfriend.—Cool Burgess closed with the Miner combination 5th, and left at once for New York.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Ford, managers): M. B. Curtis, in Sam'l of Posen, to crowded houses Oct. 31 and 1st.

MAINE.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Greyson Opera company booked for 3d, but owing to the sickness of Miss Carter canceled and booked for 14th. Coming: Juvenile Opera company 19th; Mr. and Mrs. George S. Knight 21st.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Patience and The Mascotte by the Grayson Opera company, 4th and 5th, to good business. Booked: Barney McAuley, 7th and 8th; Rose Eytinge, 11th and 12th; Nick Roberts, 14th and 15th.

MASSACHUSETTS.

CHILMARK.

Academy of Music (J. B. Field, manager): Nick Roberts billed forty clowns Oct. 31, but he produced only nineteen, having lost twenty-one in coming across the ferry. This accounts in a measure for the light business. Olivette (given by the Laurent Stella company) 3d to very light attendance.

LOWELL.

Music Hall (Simons and Emery, lessees): George Clarke, in Connie Soogah, 2d and 3d, to fair biz. Booked: The Professor, 16th; Rose Eytinge, 17th.

Huntington Hall: Smith's Double Uncle Tommers to packed house. Booked: Mary Livermore, 9th; Litta Concert company, 16th.

LYNN.

Music Hall: Nick Roberts' Humpty Dumpty, 1st, to light business. Hazel Kirke No. 2, to an immense house, 5th. Booked: Felicia, 19th; Baron Rudolph, 24th; Vokes Family, 26th.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Neil Burgess, in Widow Bedott, 3d, to a large audience; performance highly enjoyed.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lencor, manager): Baker and Farron, in Chris and Lena, Oct. 31 to light business. Neil Burgess, in Widow Bedott, 1st, to good business. Booked: Annie Pixley, 8th; Hazel Kirke, 9th; Genevieve Ward, 11th; Corinne Opera company, 4th; Patience, 15th; Vokes Family, 17th.

TAUNTON.

Music Hall (A. B. White, proprietor): Annie Louise Cary and Fanny Kellogg in five g and concerts 1st, 2d and 3d to large houses. Annie Pixley 4th to standing room only. Booked: California Minstrels 10th.

WALTHAM.

Music Hall (R. B. Foster, manager): Annie Pixley Oct. 31 to a large house; support good. Smith's Double U. T. C. 3d to fair business. George Clarke, as the Connie Soogah, to a slim house 4th; support fair. Booked: Leavitt's Rentz Minstrels, 7th; Mrs. G. C. Howard's U. T. C., 15th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Worcester still sustains the reputation of a poor show town, and ordinary attractions are giving us the go-by. The only entertainment the past week was Annie Pixley, in M'Lisa. She is a favorite here as elsewhere, and drew a full house.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House: Rice's Opera company gave two entertainments to good business. Patience drew a large audience, but was indifferently given. John S. Clarke, last four nights of week, played to fair audiences. His impersonations were highly enjoyed. Palmer's Union Square company this week.

Detroit Opera House (Charles A. Shaw, manager): Bartley Campbell's Galley Slave and Fairfax to but moderate business. Good company, and deserved better support from our people. This week John T. Raymond.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Miss Inez Sexton, supported by home talent, gave a concert to a fair house 3d. Booked: Leavitt's Giganteans 5th; B. W. P. and W. Minstrels 21st; Jarrett and Palmer's Uncle Tom's Cabin company 24th and 25th.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Ideal U. T.'s Cabin company 1st to large business; performance average. Leavitt's Minstrels played to a good house 3d. Billed: Hill's All the Rage 9th.

MINNESOTA.

MINNEAPOLIS.

Academy of Music (Herrick Brothers, proprietors): Rice's Evangeline 3d, three nights, to excellent business. Booked: Denman Thompson 7th, week; Haverly's Mastodons 15th and 16th; Fay Templeton 17th and 19th; Clara Louise Kellogg 18th; Frank Mayo company 21st.

Pence Opera House (Phosa McAllister, lessee and manager): Two Loves and a Life held the boards Oct. 31, 1st, 2d and 3d. Oliver Twist was given 4th, 5th and 6th, with Phosa McAllister as Nancy Sykes. The Overland Route will be given 7th.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Edwin Clifford, supported by Olive West, has been with us all the week, in the plays of Peril, or Love at Long Branch, Banker's Daughter, Ingomar and East Lynne, to fair houses. Booked: Rice's Evangeline 10th; Pirates of Penzance 11th and 12th; Haverly's Mastodons 17th; Fay Templeton 18th; Kellogg 22d.

ST. PAUL.

Opera House (Charles Hains, manager): The Boynton Carver combination produced The Iron Mask 28th and 29th; three performances, to select and critical audiences. Denman Thompson opened 31st to splendid business. Booked: Rice's Evangeline 7th, 8th and 9th; Haverly's Mastodons 18th and 19th; Kellogg Concert company 21st and 22d.

Item: Conley's Varieties playing to good houses.

MISSOURI.

KANSAS CITY.

Coates' Opera House (M. H. Hudson, manager): Haverly's Mastodons 1st and 2d to immense audiences.

Coliseum Theatre (H. D. Clark, manager): Addie Rogers, in That Boy of Dan's, has

NEW YORK MIRROR

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Allison, Charles
Abbott, Emma
Anthony and Ellis
Almase, John E.
Adrian, John
Akins, Louis
Brown, F. A.
Bishop, W. H.
Bloom, Ed L.
Bange, Frank
Bartymore, Maurice
Butler, Fred
Byron, Oliver Dowd
Boudcault, Dion
Johes, George
Johes, James
Beard, Frank
Bary, William
Bascumb, Harry
Bonner, Robert
Belmont, Grace
Brown, W. L.
Scott, J. E. (telgrm.)
Booth, Agnes
Barnes, Elliott
Burke, John M.
Brown, E. B.
Barkley, John W.
Cook, C. W.
Cusick, John
Curtis, Frank
Carty, Walter E.
Comley, Albert
Conron, Marie
Clarke, Kit, 2
Collins, Ida
Ombree, George
Colton, Harry
Champer, E.
Conig, C. G.
Carrington, Abbie
Chandos, Alice
Chapman, Will, 3
Chase, Clara J.
Combs, Jane, 2
Campbell, W. H.
Chesler, Amy
Costello, James
Clapham, Harry
Culma, Mme.
Cleveland, Ada, 2
Carson, Emma
Corrigan, Lizzie
Clayton, M. L.
Ogilby, Rose
Clifford, Estelle
Combs, Jane, 2
Duffield, Harry
Denier, Tony
Devine, Charles
Davis, O. L.
Desdes, Monsieur
Dayenport, R. C.
Dempsey, Louis
Dayton, Lillian
Daniel, D.
Dillon, Harry
Dobson, Frank
Dunn, Julia E.
De Brou, A. F.
Don, Laura
De Nees, Helen
Edwards, Wm. A.
Elliot, W. S.
Egbert, Annie
Emmett, Jos. K.
Farron, Mrs.
Fitch, Florence
Fortune, A., 2
Ford, Harry
Fryer, J. C.
Farmer, Harry (2)
Forrester, B.
Farrell, Minnie
Froome and Jarvis
Forbes, Charles, 3
Field, Kate
Forepaugh, Adam
Firmis, Kate
Gibson, Beiton
Gill, William
Githore & Benton
Greaves, Estelle
Gunter, A. C.
Gulick & Blaisdell
Graham, Ben E., 3
Garthwaite, Fanny
Gilbert and Sullivan
Gruu, Mr.
Gaylor, C. A.
Hedson, George B.
Hall, Pauline
Howell, E. C.
Hall, Florence
Hanley, Mart
Hess, C. D., 2
Harley, Grace
Hassard, Augustus C.
Hofele, F. W., 3
Hutchings, Alice, 2
Hastings, A. H.
Harden, Agnes
Herbert, Amelia
Jagham, Frensis
Jones, Willie

NEWSPAPERS.

Olives, Lillian
Lambert, Lott
Call, Florence
Lambert, Louis
Harvey, Harry
Hawkins, Geo. W.

Harriott, Fred
Lancaster, Mrs.
Furphy, George, 2
Van Wyck, H. D.
Wilson, Julia

The New York Mirror has the largest Dramatic Circulation in America.

Good Things to Come.

Last week we called attention to the number and variety of the announcements now offered to the public. Our contemporaries

evidently liked that article very much; for they have been repeating it over and over since in one form or another. This is as it should be, and we are very glad to see it. The general press should take their cues from THE MIRROR in regard to theatrical affairs, because then they will be always correct, novel and interesting. Besides, when New York is as far ahead of London and Paris in theatrical entertainments as it is at present, the American press should be proud to record the fact and to comment upon it with enthusiasm. Our managers deserve the constant support of the press a great deal more than the politicians do; and, although they do not often get it, THE MIRROR hopes to work a reformation in this respect by-and-by.

This week, with the elections over, politics out of the way, and all the theatres doing handsomely (except the Duffer's), we purpose taking a long look ahead, and reminding our contemporaries of the good things that are coming when the current attractions of this most brilliant season will permit.

Patience will probably run the season out at the Standard. If not, Claude Duval, a new opera by the authors of Billee Taylor, will be produced there, and Solomons, the composer, will come over to direct it. The hero sings his first song on horseback, and the famous picture of the highwayman's minuet by moonlight is realized on the stage. At the Union Square another great London success will follow the revival of Daniel Rochat. This is Lights o' London, by G. R. Sims, of the London Referee, which is absolutely the most successful play ever produced in the English metropolis, having turned away money every night since it was brought out at the Princess Theatre. Another London success, The Colonel, an aesthetic version of The Serious Family, will probably be done at the Park, when the Hanlon-Lees conclude their engagement. This is the comedy, by Burmand, the editor of Punch, which the Queen recently witnessed in a barn in Scotland, and of which the Princess of Wales requested a prompt copy that she might read it over at home. Mr. Wallack holds the American right, and is in negotiation with Mr. Abbey concerning it.

Youth, still another London success, which has crowded Drury Lane for months, is too spectacular for the small stage of Wallack's new theatre, and will probably be seen either at Booth's or Niblo's. Messrs. Haverly and Gilmore have the better chance for it, simply because it happens that they have reserved some open dates, while Mr. Stetson's list is filled for the season. But Mr. Stetson has a week of Sargent's new star, Mlle. Rhea, to balance matters, and Patience, with fifty love-sick maidens, and Mary Anderson in her new play from the French, The Daughter of Roland. To follow The School for Scandal, when his new theatre is ready, Mr. Wallack has La Belle Russe, a combination of the strongest points of Forget-Me-Not and Diplomacy, and a new drama by Steele Mackaye, not yet named, which Mr. Wallack accepted upon its scenario. Unplaced as yet, but sure to come to New York, is The Fool's Errand, by Steele Mackaye and Judge Tourgee, which has been successfully rehearsed in Philadelphia. Mackaye writes his pieces over several times before they achieve such triumphs as Hazel Kirke, and he may thus work The Fool's Errand into a great national play.

John McCullough has bought a new play in Chicago called Memnon, which he promises to produce at the Fifth Avenue Theatre. Lawrence Barrett has bought another new play called Pendragon, which is announced at the same house. Katherine Rogers, with Mrs. Fisk's new drama, Clarice, of which our provincial correspondents speak highly, will probably go to Haverly's Fourteenth Street Theatre. Genevieve Ward will return to New York with her new play, The Spider's Web. A new vaudeville by Edward Harrigan was put in rehearsal at the Theatre Comique last Saturday, to take the place of The Major some time in the New Year. We do not mention the new opera promised us by Colonel Mapleson, because we have been deceived so often by operatic prospectuses; but there is a greater operatic novelty in store than that—we mean the appearance of Adelina Patti in opera. To be sure she says that she will never, never sing in opera this season; but "methinks the lady doth protest too much." She has not signed her contract with Gye yet, and, after her concerts, we shall see. Gerster will be here in opera certainly; but even Gerster pales before the one, only, original Patti. We are not taking any novelties from the French stage now. On the contrary, we are producing French opera-bouffes in advance of Paris. But if the new play by Sardou, Odette, amounts to anything, New York will find room for it.

The theatrical future, therefore, is as bright as, if not brighter than, the present. Are we not right in saying that this season

is unprecedentedly brilliant, and New York unrivalled for amusements?

But among the good things coming, the CHRISTMAS MIRROR must not be overlooked. Our advertisers are already sending in orders for space, and the bright pens of our score of contributors, and the sharp pencils of our special artists, are already busy upon the contents of this exceptional MIRROR, which will exceed in beauty and interest anything hitherto attempted in Christmas journalism. There is time enough after Thanksgiving Day to give preliminary glimpses of the treat we have in store for the profession during the holidays; but in taking a long look ahead it was impossible to avoid noticing the CHRISTMAS MIRROR, which will reflect all the other theatrical good things, and lend them a new beauty from its brightness.

The Mirror Men's League.

The correspondents of this paper all over the country are forming themselves into an association; active steps have already been taken toward completing the organization, and its principal movers promise that in a very short time it will be in thorough working order. Aside from the pleasure this substantial evidence of active interest in ourselves as well as one another gives us, the birth of "The Mirror Correspondents' International League" is likely to be followed by the establishment of the Actors' Fund, which we have not entirely given over because our efforts for the benefit of the sick and needy in the profession have not been received or responded to in that liberal spirit which characterizes the people of the stage when called upon to lend their aid or services for the accomplishment of a worthy and most charitable purpose. In what respect the League may effect this will appear further on. We should assist the formation of this association if it had no other arguments to favor it but this. However, the advantages accruing to the hundreds of men who are enrolling their names are manifold. In the first place, the League will be a source of great social pleasure. Conventions, both national and state, will be in order, and good dinners, public entertainments and general relaxation will certainly come in due time. One Leaguer suggests that intellectual benefits may result from the organization—essays on dramatic subjects, debates upon the leading theatrical questions of the day. These would be able and interesting, because a goodly number of our correspondents are able writers on the provincial press. Another Leaguer proposes that an annual address be delivered by some prominent professional or critic of literary attainments, like Boucicault, Winter, or Barrett. Still another one hints that a special theatrical performance would not be an unpleasant feature of the periodical meetings. But the most practical and valuable among the countless plans under consideration is that of the Actors' Fund, which THE MIRROR has strongly and persistently advocated. The idea is to induce local managers to give their theatres, and visiting companies to give their services once a year in every city, for this purpose, and that the proceeds be sent in proper manner to a committee composed of New York managers, whom we should name, to be advantageously invested and disbursed from time to time in such fashion as they see fit. Every member of the League and every provincial manager would be appointed a duly accredited agent, qualified to investigate and report to headquarters cases which need assistance. This plan strikes us as being a very good one, and if the people who have pledged themselves in words will redeem their promises in deeds a speedy beginning of the Fund will follow. The League must work rapidly, because their plans will be forestalled soon by Manager Palmer if immediate action is not taken. Men of such generous hearts as his cannot be expected to read many instances like that about Hernandez Foster, printed elsewhere, without exerting themselves to alleviate the unfortunate condition of a class which has been sadly neglected in the past.

A Constitution and By-Laws are being drawn up, and will shortly be submitted for acceptance. A badge will be adopted, to consist of a miniature gold mirror, on which will be engraved the initial letters of the League. As many Canadian correspondents are desirous of joining, it has been thought best to call the association "The Mirror Correspondents' International League." We have been requested to print the names and addresses of the Organization Committee, and to request all correspondents not yet enrolled to send their names and addresses at once to the nearest member of this committee:

EDWARD A. OLDHAM, Chairman, Wilmington, N. C.
JOHN T. MCYAY, Macon, Ga.
GEORGE H. COLGRAVE, JR., St. Paul, Minn.
C. T. BULLARD, Kalamazoo, Mich.
W. D. O'KEEFE, Ottawa, Canada.
HARRY KELLEY, Racine, Wis.
WINFRED PUTTER, Alexandria, Va.

A CLERGYMAN in a Western city suggests that the profession repudiate the unworthy among their ranks, and then the Church will begin to talk about recognizing the Theatre. Very good, but the bargain should not be one-sided. The clergy must follow suit, and cast out the black sheep in their fold, then matters will be more equal like. The Theatre can get along without the Church, but we have always advocated a fit and proper feeling of friendship and tolerance between the two, and it is pleasing to note the gradual accomplishment of this here in New York. With the exception of that hard-headed, reverend bigot, Dr. Crosby, and a very few others of his ilk, the clerical body of New York very generally manifest not only a graceful tolerance, but a mild encouragement of plays and players.

It is not half so funny to watch the effect of rogues falling out as it is to note the proceedings of rogues fallen in. This has a striking illustration in the reconciliation of two of the most notorious scamps in dramatic journalism which happened last week.

Personal.



JOYCE.—Laura Joyce, of Duff's Theatre, is rapidly losing what little voice she has, singing a part in Cinderella which was written for a soprano.

FRENCH.—Henry French left yesterday for Philadelphia on a business visit.

HAVELY.—Col. J. H. Haverly is in Chicago looking after his interests in that place.

BOOTH.—Edwin Booth is drawing crowded houses at the Lyceum, Philadelphia, this week.

THORNE.—Ned Thorne has scored a big hit in The Black Flag, at the Eighth Street Theatre, Philadelphia.

CONNOR.—Captain Billy Connor arrived in town Tuesday night. He is making extensive preparations for *Virginus*.

COWELL.—Owing to the great stress upon our advertising columns this week, the sketch we promised from the pen of Sydney Cowell is unavoidably crowded out until another issue.

HILL.—J. M. Hill is decidedly pleased with the reception of Crankett. Wednesday night the receipts were \$100 better than Monday, and the actors were repeatedly called before the curtain.

PRICE.—E. D. Price, formerly of the St. Louis Post Dispatch, is in the city, as John McCullough's advance representative. He is an affable gentleman, and McCullough's interests cannot suffer in his hands.

MCCULLOUGH.—John McCullough will make *Virginus* the feature of his engagement at the Fifth Avenue. It will run two weeks, and perhaps longer. Lewis Wingfield's revised Jack Cade may be done during his six weeks' stay.

PURSY.—Randolph T. Pursey evidently contemplates a speedy relief from the cares and annoyances of journalism. He has made repeated applications to a prominent manager of this city for the purpose of obtaining a position as advertising and press agent.

LEE.—Amy Lee made a hit with her opera company in Indianapolis last week, and they remain in the same town, by request, until Saturday. The young lady is a bright soubrette, and with the right piece—which she appears to have got—ought to "go."

JARBEAU.—The dresses which Verona Jarbeau will wear in *Patience* next week are being made by Bloom, and if their owner's testimony may be taken into account, they will be marvels of richness and beauty. Miss Jarbeau is helping the management to engage people.

MCCORMICK.—J. B. McCormick, business manager of Frederick Paulding, has returned to the city, and has canceled his engagements on very favorable terms. Mr. McCormick likes the metropolis so well that he will probably make it his future home, and embark in his old profession, journalism, having received a very good offer to do so for a leading paper.

O'NEIL.—Those who know state that James O'Neil has on several occasions said that he would not play in New York in the part of Joe Thatcher. He kept his word. O'Neil is ambitious, and has a longing to play Shakespeare, but he has been unwisely impatient, for Mr. Hill has already booked him in many cities for next season. George Ryer and the members of the Crankett party knew nothing of his alleged illness in New Jersey.

TOURGEE.—Judge Tourgee's new play, A Fool's Errand, does not seem to meet with favor at the hands of the Philadelphians, and it is thought in its present form it cannot succeed. It wants abridgement. There are many meritorious points in it, however, and could be made a good play.

CLAXTON.—Kate Claxton, who has been living in domestic retirement for a few weeks past, will start out again December 13. Miss Claxton is a charming actress in certain roles, and her temporary absence from the stage has been felt. We publish an excellent picture of the lady on our first page.

LEE.—Harry Lee has refused to accept any consideration for temporarily filling James O'Neil's place in Deacon Crankett. Mr. Lee will receive \$150 weekly and all expenses during his six weeks' engagement with Thomas Maguire. The papers will be signed Monday, and railroad tickets over and back, together with \$300, deposited with Mr. Lee as security.

Hon. John Kelly Reads the Papers.

"Does John Kelly read the papers?" asks Randolph T. Pursey, calling himself Townsend Percy, in one of the communiques with which he favors those of our contemporaries which submit to having their editorial copy supervised by John Duffer. It is a wonder that Randolph T. did not say "Jack Kelly," in the same familiarly insolent style in which he speaks of "that Sandison" or "that Ackerman;" but from prudential motives he is less impudent than usual, and asks, "Does John Kelly read the papers?"

"Oh, yes; the Hon. John Kelly reads the papers, both daily and weekly. Like everybody else, he reads his MIRROR regularly, and he strongly approved of the stand which it took against the *Passion Play*. The bogus dramatic papers, mere vehicles of personal spite and professional slander, the Hon. John Kelly does not read, unless Randolph T. smuggles a falsehood into one of them and then sends it to Mr. Kelly marked. But then, as nobody else reads them either, Mr. Kelly doesn't miss much.

Among other things which Mr. Kelly reads in the papers are some very curious facts about the so-called Townsend Percy. For example, he reads a document called a "Bill of Particulars," subscribed and sworn to by Townsend Percy, and that document surprises Mr. Kelly very much.

From it he learns that Townsend Percy, while receiving a salary as theatrical reporter of the *Star*, has been receiving another salary from Manager Abbey to write press notices for the Park Theatre, and has also borrowed \$100 from Manager Abbey upon a note of hand, which has not yet been paid.

Mr. Kelly then naturally asks himself, how is it possible for Townsend Percy to be impartial and independent as the reporter of the *Star*, when all the while he owes Manager Abbey borrowed money, and is taking a salary every week from the theatre?

Interested in this investigation, Mr. Kelly reads on a little further, and is still more surprised.

He reads that, as an offset to the borrowed money, Townsend Percy claims that Manager Abbey is indebted to him for various interviews about the *Passion Play*. Among these is one interview with the Hon. John Kelly, for which Townsend Percy charges Manager Abbey \$20. Thus Mr. Kelly is brought into the suit and made a witness, although he knows that he never granted Townsend Percy an interview about anything for which Townsend Percy was authorized to charge Manager Abbey, or anybody else, \$20, or any other sum.

This sets Mr. Kelly to considering what sort of a theatrical reporter the *Star* has in this Townsend Percy.

Then he reads on still further, and discovers that Townsend Percy has charged Manager Abbey \$45 for an interview with Ed. Gale—thus making the price of an interview with Mr. Gale two and a quarter times more than the price of an interview with Mr. Kelly. This seems odd, and suggests unpleasant reflections.

Mr. Kelly also reads that for talks with Mr. Ackerman, the publisher of the *Star*, and with Mr. Sandison, the chief editor of the *Star*, Townsend Percy has charged Manager Abbey various sums of money, although Townsend Percy was apparently bound in his position as reporter for the *Star*, to have just those talks with Mr. Ackerman and Mr. Sandison without charging anybody a cent for them, outside of his *Star* wages.

Having read thus far, Mr. Kelly leans back in his chair and considers whether it is possible for any gentleman to hold the position of theatrical reporter of the *Star*, or any other paper, while accepting weekly wages from a theatrical manager and charging that manager so many dollars for interviews with the editor and publisher of the paper.

It is not necessary for the Hon. John Kelly to read any further. So far as Townsend Percy is concerned, Mr. Kelly's mind is already made up upon the evidence furnished by Townsend Percy himself in the "Bill of Particulars" which has been published. There is no escape from the facts, their logic and their conclusion. Mr. Kelly, being eminently a man of action, applies the logical corrective to Townsend Percy.

O, yes; the Hon. John Kelly does "read the papers," so Randolph T. Percy, calling himself Townsend Percy, is very certain to discover in due time.

The Usher.



In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Verona Jarbeau is responsible for this: John Stetson has a handsome lot near the gate of the most aristocratic Boston cemetery, and a handsome shaft rises aloft from the centre. When asked why he had purchased his plot near the entrance, the shrewd manager explained: "That is an idea of mine. When Gabe blows his trumpet, and the stones begin to totter and the graves commence to yawn, I want to be near that gate so I can get out quick. If I can give myself more show than other people, I've got a level head—see?"

THE ROYAL YOUTH.

Conceive me, please, in truth,
A remarkably "Royal Youth"—
A harem I keep.
It costs Paw a heap,
But that is no matter, forsooth.
My plays are the silliest prattle;
My actors I boss like dumb cattle;
I've not made a penny,
(My failures are many.)
My Paw with my debts has to battle.
I'm an amative manager man,
An erotic, bulldozing man,
A hookery-crookery-Commodore-Toolery,
Pasha-like manager man.

THE DUFFER.

I'm a bullheaded, foolish old man,
A rude and unlettered old man,
A highly-inflammatory,
Don't-care-a-damnative,
Pay-for-the-folly old man.

I strolled into a theatre the other night—what theatre it was I matters not; enough that it was situated between the Battery and Central Park—and there jotted down several little neglects on the part of the manager, which certainly did not go far toward rendering his house a place of agreeable resort. First, I couldn't get a programme; the youth whose business it was to see that visitors received their bills of the play being out of sight, and an usher glibly told me there were no more. This was at ten minutes to eight, and not more than one-half the audience were in their places yet. Second, the usher who showed me to my seat was so very brusque and imperative in the manner in which he took my coupons, that had it not been for the splendor of his claw-hammer and the size of his diamond stud, I should have felt impelled to ask him to come out into the street and settle it then and there, after the fashion of the chivalrous young gentleman at the celebrated hops of the "Shamrock Coterie." Third, when the play was finished, the orchestra put on their hats, jumped into their overcoats and made for home, while the audience did likewise, of course, without the cheering strains of The Mascotte or The Major to play them out into the street. Moreover, before a third of the large audience was out of the building, the light was suddenly shut off, leaving but two or three jets burning—not enough to guide one's shins away from the sharp edge of the opera chairs, to say nothing of unfortunate collisions with one's companions in this place of darkness.

Above all things, this theatre, like every other, should have programmes for every individual in the house, from the little boy on the last bench in the gallery to the big swell luxuriating in the best box; ushers who are civil, attentive, and willing to please; a lively piece of music by the orchestra to play the people out in a pleasant humor, and plenty of light until the last man has left the auditorium behind him, for a manager cannot successfully economize in respect to gas in the front of the house. I speak of these things because they are a source of continual complaint among the paying public, and your successful caterer to public amusement must make his theatre and its attaches quite as good as his play and company. The manager who succeeds is that one who keeps attracting the same people over and over again to his entertainment.

Sara Jewett has got her little tomahawk out, and has been going for Maggie Mitchell and Lotta in a St. Louis paper. She charges these estimable ladies with being too-old for use, but admits that they have managed the youthful dodge well. "I hope I will be as lucky when my need comes," says Sara, with true womanly spite. The time is not so far off, if the legend on the walls of a dressing-room in the Savannah Theatre is correct. That tell-tale inscription sets the year of Sara's birth down as 1834!

"Always With Us."

Over on Blackwell's Island, in Ward Two of the gloomy Charity Hospital, Hernandez Foster lies dying of consumption. He was sent there six weeks ago by the Commissioners of Charities and Correction, to whom he applied for treatment. Foster is the son of one of the pioneer managers of this country, and he is known very well as an actor of sensational plays in many towns and cities. The piece in which he played last was Jack Harkaway, a thrilling composition, appealing to the indiscriminate taste of the younger generation of theatre-goers, who are familiar with the adventures of this creation of rubbish-fiction through the medium of one of Frank Leslie's pernicious juvenile publications. Foster has enjoyed a good income in past days from his acting, at times making as much as \$150 a week. Last Summer he played at Parker's American Theatre for a few nights. This was his last engagement. Since then he has been without funds, and before going to the hospital where he now is, was brought to the very worst destitution and vagabondage. For days he went without food; slept on the benches in the parks, and became a personage familiar to the grey-coated guardians of our public squares, whose duty it is to rid them of vagrants. Foster was unable to obtain an engagement anywhere in any capacity, and all his efforts were attended with non-success. A kind-hearted man—nearly as poor as himself—who had been a member of Foster's company in better days, found the actor sick and suffering for food one day in Union Square, and took him over to the Good Samaritan's Home, in Brooklyn. These worthy Christian people, finding that Foster was in the last stages of consumption, and that his death was but a matter of a few weeks, like the very excellent Samaritans that they are, turned the unfortunate man into the streets, on the grounds, as they kindly explained while they rubbed their nice, fat hands together in righteous happiness, that "he might die on our hands, you know, which wouldn't be pleasant." Denied the comforts of this hospitable "Home," Foster came back to New York and resumed his former abode in the parks which our municipality generously provides for the people. His condition becoming so bad at last, he was forced to obtain the proper form of entrance, and went over to the cheerful institution on Blackwell's Island, where a writer on THE MIRROR, who had learned of his case, found him Saturday afternoon.

His face is haggard, and his whole body terribly emaciated. He talks with much difficulty, and it was apparent to the reporter that the man was on his death-bed.

"Why didn't you let some of your friends know about your sickness and poverty in time to do something to relieve you?"

"I was too proud. And then I know the time a man would command friends was not when he went to them to ask, but to bestow."

"Are you well cared for in this place?"

"Yes," with a faint smile. "Yes—I cannot complain. The fare is rather hard. You know when a man's lungs are very bad, and he's—he's very weak, strong food goes against him. But I mustn't complain—it's very good charity."

Very good charity, indeed! The great hunks of almost raw beef, and the big lumps of heavy bread that the reporter saw served to another patient shortly afterward, was nice sort of nutriment for dying men. Charity—fiddlestick! Rather call it Charity's shadow.

"Is money potent in a place like this?" asked THE MIRROR representative.

"Yes, it brings little luxuries—money is potent anywhere this side of the grave."

The reporter then handed Foster some money which Manager Palmer had sent him, and a basket of fruit and wine from a professional lady who had also heard of his case. The actor's eyes filled with tears:

"This is kind, very kind. And they're strangers, too. God bless them both! There's a spot here in my heart that is tender—and it's touched. I'll repay them just as soon as I get well."

Here Foster's voice became choked, and an orderly warned the visitor that he had staid too late.

"How long can he live?" was a question put to the official who keeps the register of patients just inside the door.

"Not long; a week or two, perhaps. Do you wish to take charge of the remains? If you do, leave your address."

If anyone wishes to send money for the purpose of supplying poor Foster with those little delicacies so necessary to a very sick man, or to go toward providing him with a decent burial in the event of his death, it should be sent to Mr. A. M. Palmer, of the Union Square Theatre, who has consented to receive and disburse donations that may be entrusted to his care for the relief of destitute professionals whose cases may, like Foster's, be investigated and made public by us.

In this connection we print the following appeal for aid from a veteran manager who may be remembered among the older actors as the first man who played Edwin Forrest on the old Western and Eastern circuit:

DEAR MIRROR:—Knowing you are a friend to all members of the dramatic profession, and a strong advocate for raising a dramatic fund for suffering members of the profession, I inform you of my position. I was to have left home on the 7th of September, but unfortunately on the 2d I fell and broke both bones of my right leg. It is now fifty-seven days I

have been lying on my back. My back and spine are covered with raw sores. My leg was placed in a plaster of paris case on the 22d, but on account of soreness and stiffness I have not been able to use it, but hope to be able to get up in a few days if I can only get strength to do so, but it comes very, very slow. Anything you can do for me at the present time will be most thankfully received.

Yours very respectfully,
J. C. MYERS.
Cannon's Station, Fairfield Co., Conn.

A False Rumor.

Charles Gayler called on THE MIRROR Tuesday, and asked us to correct an absurd rumor circulated about the Square to the effect that the Clarke-Gayler Connie Soogah company was about to disband, and that George Clarke was in town preparatory to going out with another combination.

"My company has not gone up," said Mr. Gayler. "They are now in Montreal, and George Clarke is with them. They play through Canada next week, and are due in Cleveland with John Ellsler Nov. 21. The rumor was started by malicious parties who were with the company early in the season. Considering that I have successfully weathered twelve weeks of three of the worst theatrical months ever experienced, I believe I have a good chance of getting out all right now that things are booming everywhere. I leave to-night to join the company, and shall remain with it the rest of the tour."

An American Prima-Donna.

A reporter of THE MIRROR called upon Mlle. Terresina Brambilla at her residence in this city, for the purpose of ascertaining the true inwardness of her failure to make her American debut under the management of Colonel Mapleson. THE MIRROR representative discovered in the expected Italian prima-donna not a fair daughter of the land of song, but a veritable American songstress from the West, who henceforth will be known by her real name—Miss Hattie Schell.

The reporter remarked that he was somewhat at a loss as to the proper manner of addressing the lady, and was good-humoredly answered: "As I failed to receive my operative baptism from Colonel Mapleson, I suppose my own name will be the most appropriate with which to inaugurate my American career, after a stay abroad of eight years."

"Can you give any information regarding your projected debut with Colonel Mapleson?"

"Well, to commence with, you know I have not been long in this country, and I can scarcely say I am acclimated yet, and I have suffered a great deal from the rapid changes of the American climate. Mme. Gerster, I understand, was troubled from the same causes after her arrival during Colonel Mapleson's first season. In fact, so much was she affected that she was prevented from appearing for over a month. However, to come back to my own case again. On the Sunday previous to my proposed debut I caught a severe cold, which settled in my throat, and thus caused great nervousness, which in no way tended to improve matters. Still, I hoped for the best, and expected by the night announced to be all right and in good voice. In this I was mistaken. The anxiety and nervousness attendant upon a first appearance, with a company to which I was a stranger, with a leader to whom I was unknown, in a house which was new to me in every sense of the word; and, furthermore, before a critical and cultivated audience, such as a first night always brings to the Academy of Music, all conduced to aggravate my illness, and prevent me from appearing."

"But your rehearsals must have made you feel at home, so far as lead in company and house were concerned?"

"Rehearsals! Well, you must bear in mind that scarcely a week elapsed from my first interview with Colonel Mapleson and the night announced for my debut. Bear in mind that when I appeared in Martha at the Royal Opera House in Berlin, I sang the original opera in German, and the German version and the Italian are entirely different. In the brief time spoken of, the opera was selected, the cast made out and the usual preparations attended to. On the Monday preceding I had one rehearsal without the orchestra. It could hardly be called a rehearsal. It was simply a mere running through the opera. On Tuesday we had another rehearsal with the orchestra, but my throat was still in bad condition, and instead of improving was rapidly growing worse. I resolved however to do everything in my power to fight against my mishap, but the very anxiety and desire to appear at my best before my own countrymen, had produced a contrary effect and brought on a nervous fever. The more I thought over the matter the more nervous I became, and here on the eve of my first appearance in opera in my native land, I suffered from nervous prostration as I have never suffered before during my whole career abroad."

"What about your future appearance in opera?"

"That is undecided at present. So far as Colonel Mapleson is concerned allow me to explain. My contract with him was for three years. The Colonel wanted me to make it five, but I did not wish to engage for so long a time. In order to secure better terms I made the contract subject to debut, feeling satisfied that the success which I met with in Austria and Germany would be realized here at the hands of my own countrymen, whose applause I value so much."

"You studied in Vienna, did you not?"

"Yes, under Madame Marchesi, who was Gerster's famous teacher."

"When did you make your debut abroad?"

"In Berlin; and afterwards I sang in nearly all the prominent cities of Northern Germany, and I may add I was always successful. Why, here is a cablegram asking when I contemplated returning, and it is only one of many that I have received asking the same question."

"What is your favorite opera?"

"My favorite opera is Lucia. My repertoire consists principally of Der Freischutz, Martha, La Dame Blanche, Rigoletto, the Queen in the Magic Flute, Stradella Adalgisa in Norma, Zerlina in Don Juan, Fra Diavola and Les Huguenots."

"Will you sing some of those operas this season?"

"In all probability, yes; but for the present I will appear only in concerts, and so can allow the public to be the judge of my ability in that direction."

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A Blizzard of Sickness.

Mr. J. M. Hill was approached by a MIRROR reporter regarding the non-appearance of James O'Neil in the character of Joe Thatcher in Deacon Cranket Monday night. Mr. Hill made the following statement:

"I was standing in the lobby of the Fourteenth Street Theatre Monday night about twenty minutes of eight when a district telegraph boy handed me a note. Upon opening I found that it was signed by Dr. Joseph W. Howe, of No. 38 West Twenty-fourth street, and it contained the statement that James O'Neil was too ill to appear upon that evening, and that he would be unable to leave his house under two weeks. For a moment I was nonplussed, and hardly knew what to do. The curtain was all ready to 'ring up,' and yet there was no one to play one of the most important parts in the piece. I finally thought of Harry Lee, of the Madison Square Theatre, and so immediately visited the Union Square Hotel. I found Mr. Lee suffering from a severe cold, and was compelled to seek his physician and get his permission before I could induce the gentleman to appear. Finally Mr. Lee consented to read the part of Joe Thatcher."

"What will you do regarding the matter?"

"I cannot determine as yet. I have not seen Mr. O'Neil, and of course cannot answer. E. J. Buckley, who is now playing Egbert Grey, will fill Mr. O'Neil's part for the present, and some one will be added to the company to take Mr. Buckley's old part. I am much averse to talking about the matter until I see or hear from Mr. O'Neil. When we were in New Jersey I knew nothing of Mr. O'Neil's illness, and was very much surprised to hear of it."

A visit was paid by the reporter to Dr. Joseph W. Howe. The gentleman was found sick in bed.

"I was called to attend Mr. O'Neil," said the Doctor. "Monday afternoon about five o'clock I found the patient suffering from malaria, and he was in a high fever and unable to leave the house. He told me that he had been really ill for two weeks, but would not give up to the feeling. He said he must go to the theatre that evening, but I expressly forbade it, and wrote a note to that effect to Mr. Hill, his manager. I fear the gentleman is in for a long illness."

Inquiry at Mr. O'Neil's residence, No. 39 West Twenty-fourth street, developed the fact that he was ill in bed with a severe attack of fever. His nurse stated that Mr. O'Neil was a very sick man, and had two physicians in constant attendance upon him. Mr. O'Neil was unable to see the reporter, but hoped to be able to do so in a few days.

Professional Doings.



Jennie Hughes, one of the cleverest broad comedy actresses we know of, is in town and at liberty.

Emilie Melville has captured the Bogtoms.

Maze Edwards is in Philadelphia for Edwin Booth.

Fred B. Ward is meeting with encouraging success in the South.

Mary Anderson is playing to enormous business in Cincinnati this week.

Sells Brothers, the circus men, are about to build a theatre at Topeka, Kansas.

Willie Edouin's new extravaganza, Riples, has met with favor in New Orleans.

Annie Pixley will give the Philadelphians the usual attack of M'Neil's next week.

The E. T. Stetson company succeeded in the inevitable at Stockton, Cal., on the 25th ult.

Pullman and Hamilton's circus has gone into winter quarters at the Exposition building, Louisville.

The Boston Ideals opened to a big house Monday night in Cumberland. The Mascotte was the bill.

Mary Anderson and Fanny Davenport play against each other in Philadelphia on Thanksgiving week.

Alice Oates will begin an engagement at the California Theatre next Monday. She left for Frisco last week.

Delmonico, in speaking of epicures, political and journalistic, says that Steve Fiske is "a very good trenchman."

Sydney Rosenfeld's Florinel seems to be meeting with favor in the West. It is highly extolled by our correspondents.

Mande Grauger was quite ill in Detroit last week, but heroically went through her part every night in The Galley Slave.

J. B. Cobbe, Genevieve Ward's manager, paid a flying visit to the city last week. He reports large business for Forget-Me-Not.

May Stembler, of Ford's Comic Opera company, was bitten by a dog in Pittsburgh last week, but not seriously. The dog is alive.

Manager Palmer has offered to produce Belasco's La Belle Russe at the conclusion of the run of the Lights o' London. So says Mr. Belasco.

The redoubtable Thomas Maguire went to San Francisco last week. He returns in a few weeks with his wife, and goes to Europe after talent.

Special trains were run into Detroit this week to accommodate ruralists desiring to witness the performances of the Union Square company.

Miss Jeffreys-Lewis will commence her season in Two Nights in Rome, under Brooks and Dickson's management, at the Windsor Theatre, November 21.

W. Selig Kusel, business manager of Pullman and Hamilton's show, and Charles A. Davis, lat. special press agent of Batcheller and Doris' circus, are in the city.

Mrs. Dodge, Fred Paulding's mother, writes us: "My son is still very desperately ill. If God restores him to health he will continue his season as soon as able."

Gardner's Legion of Honor company are rehearsing a new play by A. C. Gunter, entitled The Journalist, and will produce it during the Chicago engagement, commencing on the 21st inst.

With the exception of Frederick Ward, John McCullough's company remains substantially the same as last year. John Lane plays Iulius and Iago, and Ed. Cottoy assumes the heavy roles.

Among the dramatists who attended the Doctor of Lima's funeral at the Union Square Theatre on Monday evening, we noticed Joaquin Miller, A. C. Gunter, Dave Belasco, F. B. Devereux and Robert Griffin Morris.

Gene Willey Preller has withdrawn from the Madison Square Hazel Kirke company, and has opened an art studio in the city. This is the fate of a gentleman who graduated after five years practice in good parts from the Boston Theatre.

Frank Gardner's Legion of Honor company was to have played at Belmont, N. Y., on the 1st, but their baggage was detained by the C. & O. and I. R. M. Co., and he was "chizzled" out of a good night's rest. He proposes to sue for damages.

Hoey and Hardie's new play, The Cornucopia, was presented in New Orleans last week, and is pronounced a success. Owing to Mr. Hoey's illness, his part was commendably played by THE MIRROR's correspondent, Henry Pickles, a rising young lawyer of that city.

It is said that Thomas Maguire has secured the latest English successes, Lights o' London, Youth, Money Spinner, Half Way House, etc., and will produce them in San Francisco simultaneously with or before their production here. The report needs confirmation.

We have received some photographs showing the interior, exterior and lobbies of Shultz and Co.'s beautiful theatre at Zanesville, Ohio. So far as may be judged from these miniatures, the house is similar in architecture and arrangement to the Fifth Avenue here.

Frank Farrell, business manager of John T. Raymond, was taken suddenly ill while en route to Indianapolis last Friday, and his case was thought to be quite serious for a time. He was kindly cared for by E. M. Gotthold, agent of B. W., P. and W.'s Minstrels, and at last accounts was on a fair way to recovery.

All rumors to the contrary, Brooks and Dickson have not disbanded their No. 2 World company. The company in question will appear in New Orleans next week. The World attraction No. 1 will commence an extended engagement at Haverly's Niblo's Garden, in this city, November 21.

Jennie Lee seems to have a hard time with Jo. A private telegram to THE MIRROR states that she opened in San Francisco on Monday night, and although she was warmly welcomed by her old California friends, the piece did not please them, and it is evident she will have to withdraw it, and give the Friscoans some of her former lively impersonations.

Phil H. Lehn, manager of the Grand Opera House at Syracuse, N. Y., is also the manager of an Uncle Tom Cabin party. During a recent performance, the half dozen bloodhounds, which are a portion of the realistic performance, ate the trick donkey. Phil is after a new donkey, and all letters from parties wishing to furnish such an animal must be addressed to the gentleman named.

Bob Morris says of Georgia Knowlton, who is playing Dolores in Felicia: "She brings to the part that girlishness so conspicuously absent when Miss Jewett created the role at the Union Square Theatre. Aside from this advantage, Miss Knowlton possesses others which entitle her to great consideration. She is sweet without being painfully conscious that she is, and her nature is natural, not forced."

Harriet Webb gave a most successful reading at Chickering Hall Friday night, assisted by Henrietta Markstein and others. The handsome elocutionist delivered a number of selections with admirable effect. Among others "Parhassin and the Omen" by N. P. Willis, one of the founders of THE NEW YORK MIRROR. The lady greeted Miss Webb's efforts with enthusiasm. She is one of the very few ladies worth considering.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Grand Opera House (Joseph Gobay, manager): Closed past week except 4th, when Hyde and Behman's Specialty company played to good audience; performance good. Booked: O. D. Byron 9th; Rooms for Rent 10th, 11th and 12th; Rice's Surprise Party have canceled.

SYRACUSE.

Grand Opera House (P. H. Lehn, manager): The Boston Ideals, in The Mascotte and the Czar and Carpenter, Oct. 31 and 1st, sang to the largest business of the season; every seat in the house was taken. Syracuseans were a little disappointed in the Ideals. Hyde and Behman's Specialty company did good business 2d and 3d; the show was a good one, and well merited the good business it did. This week Frank Morgand in Old Shipmates. Booked: Lester Wallack's company, in School for Scandal, 15th.

Items: H. A. D'Arcy, agent for Old Shipmates, was in town 5th.—Manager Lehn is to be complimented on the effective way in which whistling has been stopped in the theatre.—The Ideals were given a handsome supper by some of the Syracuse boys.—C. W. Daniels, of Manager Lehn's staff, is in town.—Our local papers are a little too severe on the Ideals; they do not deserve so much sarcasm.

TROT.

Griswold Opera House (S. M. Hickey, proprietor): Fanny Davenport 31st, three nights, to good attendance. Baird's Minstrels, 4th and 5th, to fair house. Coming: The Florences, 7th, 8th and 9th; George Holland's company, 11th and 12th; Haverly's Minstrels, 14th; Corinne Merriemakers, 17th, 18th and 19th.

Rand's Opera House (Preston and Powers, managers): Stevens' U. T. Cabin troupe, 1st and 2d, to moderate business. Neil Burgess, 5th, two nights, to a large audience.

Grand Central Varieties (Gray and Kreamer, managers): Variety talent of a superior order appear nightly.

Item: This MIRROR is on file at Fitzgerald's Criterion, 32 King street.

UTICA.

Opera House (Thomas L. Yates, manager): The Florences Oct. 31 in The Mighty Dollar to fair house. Hyde and Behman's Specialty company in Wrinkles 1st to poor house. Wallack's company in School for Scandal 2d drew a big house. Joe Jefferson in The Rivals 6th to but fair business.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Closed past week. Booked: Thomas W. Keene, 10th; Milton Nobles, 15th; Gus Williams, 17th; Willie Edouin, 19th; Sol Smith Russell, 23d.

OHIO.

CLEVELAND.

Grand Opera House (Opera House Co., managers): Julia A. Hunt, in Sydney Rosenfeld's Florine, 5th. The piece was well dressed and well acted, and gave excellent satisfaction.

CANTON.

Opera House (Louis Schaefer, proprietor): Fifth Avenue combination Oct. 31 to very fair business. Frank Mayo 3d to very good business; support far above the average.

CHILLICOTHE.

Masonic Hall (Phil Klein, manager): Remenyi played to large house 4th. Booked: Gardner's Legion of Honor, 8th.

CLEVELAND.

Opera House (L. G. Hanna, manager): Nervy Fresh, Esq., in the person of John T. Raymond, made his first appearance here last week and scored a most decided hit. The audience was large on the opening night, and grew in size with each performance, while the enthusiasm over Raymond's new creation increased in a parallel ratio. As the piece has so recently been seen in New York I need not waste superfluous comment on it. The star's peculiar individuality is displayed to the best advantage in his new character. The Boston Ideals are booked for present week. Lawrence Barrett follows.

Academy of Music (John A. Ellsler, manager): Rooms for Rent proved a successful attraction at this house last week, and not undeservedly, for the play abounds in ludicrous situations, and is presented by a company of more than average merit. There is not much weight to it, and the plot is rather faintly outlined. Booked: Frank Frayne this week; John A. Stevens, 14th.

Items: The Academy orchestra is quite an improvement on that of last season.—Lizzie Fletcher, the dashing soubrette in Rooms for Rent, is capable of better work than she is now doing.—Annie Louise Cary appears in concert at the Tabernacle 29th.—Manager Hanna is confined to the house by a sudden illness.—One hundred children of this city will participate in the fairy opera to be given next month for benefit of the Garfield monument fund.—A grand Little concert is being talked of for the near future.—Our managers smile serenely over the big business they have been doing lately.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): Julia A. Hunt played Florine to small but appreciative audiences Oct. 31 and 1st. Frank Gardner's Legion of Honor 4th and 5th to fair business. Booked: Katherine Rogers in Clarice 10th, 11th and 12th; Big Four 14th.

Comstock's Opera House (Frank Comstock, manager): Remenyi Concert company Oct. 31 to good business. The Fifth Avenue combination, in Two Orphans, with Pauline Markham, had a big house 3d. The Rogers Comedy company, with Minnie Palmer and R. E. Graham, in My Sweetheart, 4th and 5th to good business. Booked: Frank Mayo company 7th and 8th; Ada Gray 10th, 11th and 12th.

Items: Frank Gardner says he has the Passion Play ready to produce, but is not at liberty to name the city he will open in.—Remenyi visited the Blind Asylum last Tuesday, and played a number of selections for the inmates.—W. C. Hamilton, ex-treasurer of the Grand, was visiting friends here last week.

MOUNT VERNON.

Kirk Opera House (L. G. Hunt, manager): Ada Gray, in East Lynne, 1st, to a packed house. Pauline Markham, in Two Orphans, 3d, to a fair audience, and was well received. Little Concert company 4th to large and fashionable audience. Booked: Gardner's Legion of Honor, 11th; H. Henry's Minstrels, 14th; Frank Frayne, 16th; Baird's New Orleans Minstrels, 23d.

NEWARK.

Opera House (James H. Miller, manager):

Ada Gray, in East Lynne, to full house 2d; audience well pleased. Little Concert company to full house 3d. Booked: Legion of Honor, 7th; Katharine Rogers' company, 9th; Nick Roberts' H. D. troupe, 19th.

SANDUSKY.

Bumiller's Opera House (William Stoffie, manager): Adams' Humpty Dumpty 3d to the largest house of the season; it may be safely said that the Adams' is one of the best of its kind traveling. Booked: J. S. Clarke, 8th; Legion of Honor, 12th.

SPRINGFIELD.

Grand Opera House (Samuel Waldman, manager): Mitchell's Pleasure Party gave Our Goblins Oct. 31 to a fair house. Gardner's Legion of Honor 3d to poor business; play exceptionally good.

Black's Opera House (James Martindale, manager): Gulick's Furnished Rooms 3d to good house. The Two Orphans (with Pauline Markham) 5th to fair business.

Item: Manager Martindale, of Black's, informs me that he has some fine attractions booked.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): John S. Clarke gave us De Boots and Dr. Pangloss last week to big business. The impression he made was clearly shown by long and hearty applause and frequent calls before the curtain. Rice's Opera company 2d gave The Mascotte and Patience to large houses. Charles Postelle, in Mrs. Partington, Friday and Saturday, to light business. This week The Galley Slave and Fairfax, 9th and 10th.

Adelphi Theatre (Fred. McAvoy, manager): Large houses last week to see Sid France in the drama, Marked for Life.

URBANA.

Julia Hunt and an excellent company produced Florine 4th to good house. Miss Hunt is a favorite here, and always draws.

WOOSTER.

Academy of Music (J. F. France, manager): Fifth Avenue company, in Two Orphans, 1st, to light house; company fair.

Quincy Opera House (C. M. Yocum, manager): Little Concert troupe 5th to good house. Booked: Uncle Tom's Cabin, 10th.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): George H. Adams to big business 1st. Katherine Rogers to small house 4th; she is a careful actress and deserves well.

ZANESVILLE.

Opera House (Schultz & Co., proprietors): The Rogers Comedy company 3d to only a fair audience; company very fair, but piece mediocre. Frank Mayo and his strong company 4th and 5th to fair business.

PENNSYLVANIA.

ALTOONA.

City Opera House (J. Cloyd Kreider, manager): Frank Frayne in Marco, 2d, to big house. Booked: Olivette, 11th; Canfield and Lamont, 12th; Harry Osborne, 26th; Jay Rial's Two Orphans, 29th.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Closed during the week ending 5th. Booked: Snelbaker's Majestics, 14th, 15th; The Big Four, 21st; New Orleans Minstrels, 24th.

Gem Theatre (M. J. Cain, proprietor): Business has been good, the bill being good in every respect.

DANVILLE.

Opera House (Frank C. Angle, manager): Canfield and Lamont's Pantomime company 5th to a fair house. Booked: Powers' Comedy company 26th.

ERIE.

Park Opera House (William J. Sell, manager): Adams' Humpty Dumpty, Oct. 31, to big business. Joseph Jefferson in Rivals, 3d, to large audience, the week closing with Hyde and Behman's star company, 5th, giving excellent satisfaction to large business. Booked: John S. Clark, 9th.

HONESDALE.

Liberty Hall (E. P. Chambers, manager): Booked: A. J. Knight's Lyceum company 12th; American Comedy company; Howorth's Hibernica.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Gosche Hopper company drew a fair house 4th. The Miller Bros. held a seance 7th. Booked: Carreno Concert company 10th; Muldoon's Picnic 11th; Hyde and Behman 12th; Fanny Davenport 15th.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Katherine Rogers in Clarice 2d gave splendid performance to only a fair house. Booked: J. S. Clarke 12th.

PITTSBURG.

Library Hall (Fred. A. Parke, manager): Charles E. Ford's Comic Opera company produced The Mascotte, Patience and Olivette last week, to good business. Patience was given here for the first time, and made quite a hit. Madeleine Lucette, the prima donna of the company, although not beautiful, is pretty, piquant and vivacious, and possesses a pleasing voice of more purity than volume. Mr. Fitzgerald, the tenor, is a much better actor than singer. His voice is rather harsh, and his singing denotes overwork. Messrs. Kenzie, Curly, Lang and Jones did fairly, as also did the Misses. Stenler, McHenry and Taylor. The chorus was large and quite effective. The company as a whole is not as strong as last year's, yet it is quite acceptable, and deserves liberal patronage. Fun on the Bristol this week. John S. Clarke, 14th, week.

Opera House (John A. Ellsler, manager): If the announcement standing-room only, which was placarded at this house nightly last week, is a criterion, then Joseph K. Emmett has lost none of his old time popularity in this city. Fritz in Ireland did the largest week's business at this house so far this season. Emmett's support has been reconstructed this season, but not for the better. His last year's company was a much better one. This week, John McCullough, who will produce Virginia, The Gladiator, Richard III, Othello, Macbeth and Ingomar. Mary Anderson, 14th.

Williams' Academy (H. W. Williams, manager): Maffitt and Bartholomew's Pantomime company closed a fair week, 5th; pantomime has had its day in this town, and had not Maffitt and Bartholomew succeeded in obtaining time at so popular a house, they would have fared badly. This week Manager Williams has a company of his own, headed by the American Four, Pettingill, Gale, Daly and Hoey.

Items: The "Pittsburg grip" badly affected the principal members of Ford's company. Fitzgerald had the most severe attack.—May Stenler, of the Ford company, was severely bitten by a dog just after the performance of the 2d.—Pittsburg Lodge of Elks held a very enjoyable social session on the night of the 6th.—The carpenter actor, W. A. Lang, with his own company, indicted the South Siders with his patent version

of the California Gold Digger, on the night of the 5th.—Emmett has with him a very fine stallion, which he lately purchased in Kentucky. He intends the animal for a riding horse, and will take it to his home in Albany.

—William Collins, the well-known minstrel, died in this city 1st. His proper name was William Collins Pearson, and he was a brother of General A. L. Pearson, of this city. For a number of years Mr. Pearson was a partner in that well-known band, Christy's London Minstrels. He was anticipating an early return to London at the time of his death. Mr. Pearson leaves a wife and two children to mourn his loss.—John M. Amweg, who became famous last August through his connection with a St. Louis Society eruption, in which a Miss Nellie Hazeltine was connected, is with the Ford Opera company.—Harris and Kohl's Museum is still doing quite a large business. The attractions are varied, and the place is becoming quite popular.—Manager Parke's Roller Skating Rink in Allegheny is doing well.—The Wilbur Opera company is announced to appear here shortly.—Jim Carmack, Chairman of the Pittsburg Lodge of Elks, has taken charge of the St. Clair Hotel, in this city.

PITTSBURG.

Music Hall (W. D. Evans, manager): Emma Abbott in Olivette Oct. 29 to packed house. Coming: Neil Burgess 14th; Powers' My Geraldine 23d; Mrs. Parnell, lecturer, 24th; Hazel Kirke 26th; Georgia Minstrels 28th.

POTTSVILLE.

Academy of Music: 100 Wives 1st to a small audience; performance only medium. Carreno Donaldi was greeted with a large audience 3d and was well appreciated. Booked: Ford's Comic Opera company 9th; Hazel Kirke 17th.

READING.

Grand Opera House (Geo. M. Miller, manager): Booked: Hyde and Behman's Muldoon's Picnic, 9th; Nick Roberts' Humpty Dumpty, 12th; to be followed shortly by Fanny Davenport, Annie Pixley, Hazel Kirke, etc.

Academy of Music (John D. Mishler, manager): 100 Wives 2d to fair house. The World 4th to good business. Booked: Carreno Donaldi Concert company, 7th; O'Grady Eviction company, 11th; Ford's Opera company, 12th.

SOUTH BETHLEHEM.

Yost's Opera House (M. E. Abbott, manager): The O'Grady's played Eviction to fair house 7th. Booked: Widow Bedott, 19th; Callender's Minstrels, 24th and 25th.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Carreno Donaldi Concert company 1st to poor house. The entertainment, outside of Carreno and Ferranti, did not give satisfaction. The World was given 3d to a large audience. Plays that depend entirely upon spectacular effects cannot be properly produced in the provinces, and this was no exception. Hyde and Behman come 8th.

YORK.

Opera House: Lectures under auspices of the Teachers County Institute, by John B. Gough, L. F. Capwell, E. S. Apgar and W. T. Marshall, from 7th to 11th; Ford's Comic Opera company in Mascotte, 12th.

RHODE ISLAND.

PROVIDENCE.

Opera House (George Hackett, manager): Corinne Merriemakers last week to very poor business, although the performances were good. Genevieve Ward in Forget-Me-Not three nights this week. Mrs. G. C. Howard's Topsy will finish the week.

Low's Opera House (William H. Low, manager): The Harrisons, in Photos, pleasantly entertained their audiences the latter part of past week. Booked: Patience 10th and 11th; My Partner 23d to 26th; Janauschek 28th, 29th and 30th.

Theatre Comique (Hopkins and Morrow, manager): May Antonio, slack-wire performer, fell from the wire during her performance Saturday evening, but was not dangerously injured.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Corinne Merriemakers, in The Mascotte, 7th to light business. Opera don't draw in this city. Booked: George S. Knight 15th; Rentz Minstrels 17th; Rose Eyttinge 28th.

SOUTH CAROLINA.

CHARLESTON.

Owen's Academy of Music (J. M. Barron, manager): C. B. Bishop as Widow Bedott 1st, 2d and 3d to big business. Milton Nobles 4th and 5th to crowded houses. Booked: Herne's Hearts of Oak 7th; Thomas Keene 14th and 15th; Sol Smith Russell 16th and 17th.

Forepaugh's Circus 9th and 10th.

COLUMBIA.

Opera House (Eugene Cramer, manager): C. B. Bishop as the Widow Bedott 3d to poor business, playing in opposition to Forepaugh's Show. Booked: Milton Nobles 8th; T. W. Keene 12th.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Fred. Ward commencing 3d in Macbeth, Richelieu, Romeo and Juliet, and Damon and Pythias. Mr. Ward was received with great favor, and his business was very fair. Booked: Hoey and Hardie 7th.

Item: Coup's Circus showed here 7th.

NASHVILLE.

Masonic Theatre (Milsom, Brooks and Dickson, managers): Frederick Ward's combination had a very successful engagement Oct. 31, 1st and 2d. The support generally was good, and the tragedies were well put on. B. W. P. and W.'s Minstrels return here 7th.

TEXAS.

HOUSTON.

Gray's Opera House (S. S. Ashe, manager): Charlotte Thompson Oct. 31 and 1st to good business. Booked: Hess' Acme Opera company 4th and 5th.

Item: The season so far has been a splendid financial success, every troupe having played to well paying business. Situated, as we are, so far from the larger and older cities, we have in past seasons been rarely visited by real first-class troupes, but this year, thanks to our efficient managers, S. S. Ashe and Pilot, we have had, and will continue to have, performances equal to those of most provincial towns.

VIRGINIA.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Callender's Georgia Minstrels 3d to a moderate audience. Booked: Sol Smith Russell, 7th; Thomas W. Keene, 9th.

NORFOLK.

Academy of Music (H. D. VanWyck, pro-

prietor): Eviction 3d to a small audience. Sol Smith Russell in Edgewood Folks 4th and 5th to good houses.

RICHMOND.

Theatre (W. T. Powell, manager): Callender's Georgia Minstrels Oct. 31 and 1st to fair business. Herne's Hearts of Oak 2d, 3d and 4th to large houses. Verner's Eviction 5th to small audience. Booked: Thos. W. Keene 7th and 8th; Sol Smith Russell balance of week.

WEST VIRGINIA.

WHEELING.

Opera House: Rogers' Comedy company 1st and 2d to good business. Frank Mayo 3d. Mitchell's Pleasure Party 3th and 5th, each company doing a good business.

WISCONSIN.

DELOIT.

Goodwin's Opera House (S. J. Goodwin proprietor): All the Rage, Oct. 31, pleased a large audience. Kellogg, 1st, to about \$300 house. Coming: Iron Mask combination, 8th; Forbes' Dramatic company, 9th and 10th; Fay Templeton in Olivette, 11th; Den Thompson, 17th; Rice's Evangeline, 23d.

JANESVILLE.

Myers Opera House (C. E. Moseley, manager): Collier's Banker's Daughter to large house, 1st; fine entertainment. Clara Louise Kellogg to large business, 2d.

MADISON.

Opera House (George Burroughs, proprietor): The Banker's Daughter, Oct. 31, to highly pleased audience; performance very entertaining. All the Rage combination, 1st, to moderate business. The Kellogg Concert company, 3d, to a large house.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Joe Jefferson, Oct. 31 and 1st, in Rivals and Rip Van Winkle, playing to \$2500 in two nights. Hill's All the Rage, 2d, 3d, 4th and 5th to moderate business. The piece of itself has but little merit.

Academy of Music (Henry Deakin, manager): Booked: Arlington's Minstrels, 4th, 5th and 6th.

Item: Negotiations are pending for the erection of a new Opera House of great proportions at the corner of Grand avenue and Water street. It is also conjectured that Mr. Nunnemacher will accept the management. This would then give Milwaukee one of the finest theatres in the Northwest.

CANADA.

LONDON.

Grand Opera House (C. J. Whitney, manager): John A. Stevens 4th and 5th to rather slim, but highly appreciative audience. Mr. Stevens, in the character of Unknown, played with his usual power, and was well supported by Lottie Church and a good company. Booked: Mrs. Partington 12th and 13th.

OTTAWA.

Grand Opera House (John Ferguson, manager): Lingard's Stolen Kisses combination 4th and 5th to light business; company has some merit, but the piece has none. Hague's Minstrels 8th and 9th.

ST. CATHARINES.

Academy of Music (A. G. Brown, manager): John A. Stevens, in Unknown and Passion's Slave, 1st and 2d to only moderate houses. Only a Farmer's Daughter 3d to fair business. The play took very well with the audience, and a repetition would secure a larger house.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Hague's Minstrels 1st to 5th; performance superior, and business good. Booked: Haverly's Strategists, 7th and 8th; Lingard's company (re engagement) rest of week; Rossi, 14th, 15th and 16th.

Royal Opera House (J. C. Conner, manager): Booked: Fred R. Wren's company, in Uncle Tom's Cabin, 7th, three nights; Oliver Doud Byron, 11th and 12th.

Professional Doings.

—Letters remain in the Binghamton post-office for the following parties: John Nichols, Henry J. Sayers, George H. Edwards, William Riley, of Brooks, Dickson and Clapham's Minstrels; Jarrett and Palmer's Uncle Tom company; Frank A. Howard.

—A telegram was received from a London capitalist last week by J. H. Haverly, asking if he would agree to assume the management of a theatre in that city, providing it was built for him. Mr. Haverly looks with a favorable eye upon the proposition.

—This is the quickest work of the season: Tony Deemer's company played at a matinee in Galveston, Texas, October 29, and left by the 4:15 p. m. train for Houston, arriving there at 6:30 p. m.; played that night, and took the N. O. and T. R. R. for New Orleans on October 30, at 4:25 p. m., and gave a performance that night.

—The NEW YORK MIRROR is always a pretty paper, and is always as bright and lively as it is pretty. It is exactly what it claims to be, "a reflex of the dramatic events of the week." Its news is fresh, its gossip the latest, its fun the wittiest. Any one who wants to know what is going on in theatrical and musical circles must read the NEW YORK MIRROR.—U. S. Newsdealer.

—Fred Berger, manager of Sol Smith Russell, and of Mr. and Mrs. George S. Knight, is in the city, attending to the business of the latter star. It is understood that it is his intention to get a date for the Knights at a metropolitan theatre, so that Baron Rudolph can have a long run, and can tour next season with a New York success behind it. Bernard Berger is managing Russell during his brother's absence.

—Sam E. Wetherill has been teaching Mme. Rhea English, according to the street gossip idea. He told the lady during a recent conversation that whenever a gentleman was about to take leave after a call she should say, "Shall I not set 'em up." Mrs. Rhea followed his instructions for the first time during a recent call which George K. Goodwin was making. The consternation her words created can easily be imagined.

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enclose pearly teeth, and exhale fragrance when opened. If this double charm were wanting, they would lack their main attraction and probably remain unloved. SOZO DONT will secure it. Discoloration of the teeth, unhealthiness of the gums, and a breath which causes repugnance are completely remedied by this incomparable beautifying and antiseptic of the teeth, which is as pleasant to taste and smell as it is reliable in its action.—Ad.

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The attention of Agents and Managers is called to the following cards. They represent the leading theatres, hotels, bill-posters and ex-presmen of the respective cities and towns indicated.

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HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, &c. Every room heated by steam. Special rates to the profession. NEEDHAM & FURMAN, Proprietors.

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COLUMBIA, MAURY CO., TENN.

NEW GRAND OPERA HOUSE grand opening unavoidably delayed, which will throw the opening to about Dec. 1. I will receive applications for the opening, also for dates later, from first-class companies. No finer theatre in the South. Seating capacity, 800. Population, 6000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R. Address, H. F. SEAVY, Manager.

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MOORE'S OPERA HOUSE, W. W. MOORE, Manager. Seating capacity 1,300

THE NEW YORK MIRROR.

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Madison Square Theatre, 24th St. and Broadway.

A DOMESTIC PLAY,
Entitled,

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Written expressly for this theatre, by Mrs. FRANCIS HODGSON BURNETT.
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WEDNESDAY EVENING, NOV. 16.

WEDNESDAY EVENING, NOV. 23.

SATURDAY MATINEE, NOV. 12.

SATURDAY MATINEE, NOV. 19.

SATURDAY MATINEE, NOV. 26.

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I HAVE BROUGHT SUIT AGAINST SAID MALLORY, AND I HEREBY WARN ALL MANAGERS NEGOTIATING WITH SAID MALLORY FOR SAID PLAY, THAT I SHALL HOLD THEM RESPONSIBLE FOR ALL DAMAGES OR ROYALTIES DUE ME FOR THE PRODUCTION OF HAZEL KIRKE IN THEIR THEATRES WITHOUT MY CONSENT.

STEELE MACKAYE.

NOTICE.

I wish it known that I discharged Mr. ERNEST HARVIER,

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Combinations wishing dates will address

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2920 Wentworth Avenue, Chicago,

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Neb.

Professional Doings.

—Rose Temple, Vernona Jarbeau and Alfred McColin will play in Patience at Booth's next week.

—Baker and Farron are playing in Wil-Hamsburg this week. They report a successful tour thus far this season.

—C. L. Davis proposes to electrify the Californians. He is now playing en route to the coast, and is due in Carson City on the 15th.

—Douglass White, of the Katherine Rogers Clarice company, will sever his connection therewith at Columbus, Ohio, on the 13th inst.

—The new Hodge Opera House at Lockport, N. Y., is rapidly approaching completion, and will be an elegant structure when finished.

—W. P. Irving, formerly of the Grace Garland and John Murray combination, has become a member of Baker and Farron's attraction.

—The McKee Rankin vs. Joaquin Miller suit came up in the Marine Court last week, and was adjourned until Monday, October 14. Howe and Hummel have the case in charge.

—W. H. Smith telegraphed us from St. Louis Monday night: "J. Z. Little presented Against the World at People's Theatre this evening to the largest audience ever in the house."

—Richardson and Foos have instituted legal proceedings, through Messrs. Howe and Hummel, against C. A. Chizzola—Rossi's present manager—for the purpose of collecting a bill due the complainants amounting to \$695. The bill was for printing for the Soldene Comic Opera company, and was assumed by the defendant on May 27, 1877.

—George Conquest and Paul Merritt have written a new play entitled Mankind, which has made quite a success at the Surrey Theatre in London. During the progress of a lunch the other night at Delmonico's, in which Henry French and Sam Colville were participants, the former made the statement that Samuel French and Sons have purchased the American right to the piece. This story was stoutly contradicted by Mr. Colville, who claimed that he has purchased the right for \$300. The upshot of the matter was a cablegram to Samuel French, which stated that Mankind had been purchased by the Messrs. French, and that the manuscript would be forwarded in a few days. The play has been sold to a metropolitan manager, who will produce it this season.

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PLANTER'S WIFE COMBINATION.

EN ROUTE.

Edward Warren,

LEADING JUVENILE.

A HIT.

DOLLY BECKS,

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OTHELLO, IAGO, EDGAR, MACDUFF, TITUS, DE MAUPRAT, ETC.

WITH

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GRAYSON OPERA CO.

For route see MIRROR each week.

MR. SELDEN IRWIN,

Who has been for the past two years in New York under medical treatment, is somewhat recovered, and will remain in Cincinnati this winter, occasionally playing THE DANITES in the surrounding towns by permission of MCKEE RANKIN, supported by the GLIO CLUB.

Address 157 Eighth street, Cincinnati, O.

To Managers Concerned.

Owing to severe illness Frederick Paulding's physicians have forbidden him to play again until January 1, 1882. Managers with whom he has engagements prior to that time will please cancel dates in accordance with this advertisement, and my letters of 7th inst.

J. B. McCORMACK,

Business Manager Frederick Paulding.

MR. CARVER B. CLINE, Business Agent Katherine Rogers' Clarice Combination. Address MIRROR.

MR. HARLEY MERRY, Scene Artist, Flatbush, City Line, Brooklyn.

MR. CHARLES A. WING, Advance Agent Haguer's Minstrels. Address MIRROR.

MR. WILLIAM GILL, With Our Goblins season 1881-82. Address MIRROR.

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Engagements are pending with other eminent artists which will be shortly announced.
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Closed in September, on account of proprietor's death, has been leased to day, and is

now open for the season. Companies should

at once address LESSEE RENFRO OPERA

HOUSE, Opelika, Alabama Community, eager

for entertainments.

ISAAC HEYMAN.

Osmond Tearle.

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BETTINA

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THE MASCOTTE

AT THE

BIJOU OPERA HOUSE,

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Mr. Gerald Eyre.

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AS

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BARON RUDOLPH.

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AS

BASSANIO, MALCOLM, DEL AQUILLA

CASSIO, HORATIO,

WITH

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Starring with his own Company.

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ABBEY'S PARK THEATRE N. Y.

EIGHTH STREET THEATRE, PHILADELPHIA.

GREAT SUCCESS OF EDWIN F. THORNE'S

POWERFUL DRAMA BY HENRY PETTIT, ENTITLED THE

Black Flag!

CROWDED
HOUSES!TREMENDOUS
HIT!

Read the Extracts from the Philadelphia Press:

(Philadelphia News, Nov. 7.)

The Black Flag, Mr. Henry Pettit's new melodrama, had its first production at the Eighth Street Theatre on Sunday evening, and was pronounced a brilliant success by the hearty and unanimous verdict of an audience that filled all parts of the theatre. The story of the play is interesting. Old Owen Glyndon, a hard-hearted, close-fisted farmer, has two sons, Harry and John. The former is something of a free and easy, good-hearted, vagabondish fellow, fond of the society of boatmen and sailors; the latter a sneak and a hypocrite who, under the guise of respectability, has been leading a disgraceful career in London, where he has forged a note with his father's name. The note has fallen into the hands of one Sim Lazarus, a Whitechapel Jew, who comes down the Glyndon homestead to find out the culprit. Harry and John Glyndon are rivals for the hand of Mary Blandford, an heiress, and Owen, the father, favors the suit of hypocritical John, while Harry herself prefers the vagabond Harry. Because Harry will not release his claims on Mary, Owen drives him from the house, at the same time revealing the fact that he is only his stepson, and finally in his rage and passion he turns his wife, Harry's mother, also from the door. Lazarus comes to the front, and under threats of exposure induces John to rob his father, which he does, nearly murdering him in the attempt. This crime, however, is charged to Harry, who is convicted and sent to the quarries at Portland. Here, through the devotion of a runaway sailor boy, Ned, and by the connivance of Jim Seaton, a Portland guide, he is enabled to effect his escape, and in the subsequent act his innocence and the guilt of his brother are fully established. It will be seen from this very brief outline of the plot that there are abundant opportunities for strong and effective dramatic situations. They are made the most of by the company. Mr. Edwin F. Thorne as Harry Glyndon was very good, giving a subdued yet strong rendition of the character, and winning applause. The piece is magnificently mounted, and Professor Willard deserves praise for the excellent manner in which his orchestra added to the pleasure of the evening. With such a play Manager Brown may be congratulated on having secured an attraction that will prove a big drawing card for the Eighth Street Theatre.

(Philadelphia Times, Nov. 6.)

THORNE RAISES THE BLACK FLAG.

The Black Flag, a modern sensational melodrama of the old Wreck Ashore type, was played in the Eighth Street Opera House last night for the first time in America. Henry Pettit, the author, wrote The World, Queen's Evidence, and similar things, but the Black Flag will compare favorably with anything he has done. As the story goes, a wealthy Dorsetshire farmer has a son and a stepson, the former an educated villain, the latter the traditional good-humored ne'er-do-well. The former has also the customary rich ward, who is loved by the son, but loves the stepson. The son's extravagances bring him into the power of the usual mercenary Israelite, in order to satisfy whose demands he (the son) robs and nearly murders his father. The stepson is wrongfully sent to a penal colony, but in the end escapes and has his virtue rewarded by marrying his sweetheart and receiving the blessing of his stepfather. Edwin F. Thorne plays the "ne'er-do-well" admirably. Taken as a whole The Black Flag has in it all the elements of success.

(Sunday Times, Nov. 6.)

EIGHTH STREET THEATRE.—Last evening The Black Flag, a melodrama of the old pattern, with modern embellishments, was produced in magnificent style, and made a very favorable impression. The applause accorded by the large audience present is a fair augury of a long run, which the piece deserves. It has a strong plot, and is a clever piece of dramatic handwork, full of fine situations and marked by noble characterizations drawn from real life. It was well played, but the first and second honors were taken by Mr. Edwin F. Thorne, who gave a soulful and graceful rendition of Harry Glyndon, the village vagabond. The Black Flag to-morrow afternoon and every evening until further notice.

The Eighth Street Theatre was crowded

to the doors last night, The Black Flag proving a big hit.

(Philadelphia Transcript.)

MR. THORNE'S NEW PLAY.—The Black Flag, or Escaped from Portland, purchased by Mr. Edwin F. Thorne from its author, Mr. Henry Pettit, and produced for the first time in this city last evening, is a strong sensational play of a domestic character, with its lights and shades well drawn, and leading up naturally to strong situations and an interesting climax. The principal character, Harry Glyndon, was played by Mr. Thorne, who gave a forcible presentation of the rough diamond, who neglected and unappreciated, finally prevails by sheer force of his manly art and strong nature. The Black Flag, it is safe to say, will, in Mr. Thorne's hands, achieve a success.

(Philadelphia Dispatch.)

Another new play scored a success at the Eighth Street Theatre last night. It was The Black Flag, by Henry Pettit, with Edwin F. Thorne in the leading character, supported by Miss Markly, Theresa Newcomb, Messrs. Charles Stanley, Fulton Russell, Hammond, and J. Hunt. The drama was very handsomely mounted, and rapturously applauded by an audience as large as the theatre could accommodate. The Black Flag every evening this week, and at the matinees.

(Phila. Sunday Mirror, Nov. 6.)

EIGHTH STREET THEATRE.—The theatrical season is now regularly inaugurated, and that Temple of Thespis, the Eighth Street Theatre, was crowded last night with the votaries of art and fashion, to witness Thorne's new and successful play, The Black Flag. It is presented with a matchless cast, and such startling sensations and surprising situations, that those who see it once must see it again. Every production presented at this pretty and cozy theatre is gotten up in a style which admits of no rivalry.

(Phila. Sunday World, Nov. 6.)

EIGHTH STREET THEATRE.—The Black Flag, a new and interesting play by Henry Pettit, Jr., was produced at the Eighth Street Theatre last night to a large and well pleased audience. It does not, as the name indicates, treat of pirates or anything of that kind; but, on the contrary, is a charming little drama full of love, hope, etc. The cast included all the favorites, and Mr. Edwin F. Thorne, who fills the principal male part, N. B.—No ticket speculators are allowed at this house to defraud the public.

(Philadelphia Bulletin, Nov. 7.)

THE BLACK FLAG AT THE EIGHTH STREET THEATRE.

The Black Flag, or Escaped from Portland, is the title of the new play by Mr. Henry Pettit, author of The World, which was produced at the Eighth Street Theatre on Saturday night, for the first time in America. It is on the same order as the author's previous production, Mr. E. F. Thorne playing the principal part with his usual deliberation, and the full strength of the stock company being in the cast. The mounting is good, and there is every probability that The Black Flag will have a long and prosperous run.

ANOTHER PLAY BY THE AUTHOR OF THE WORLD AT THE EIGHTH STREET.

Mr. Henry Pettit, the author of the Black Flag, produced at the Eighth Street Theatre on Saturday evening for the first time in this country, has made a reputation as a writer of powerful melodramas. Queen's Evidence being a well known and successful effort of his in the line indicated. In The Black Flag Mr. Pettit is fully up to the standard of his former work. The play is rich in incident, and the subject has been treated in a strong dramatic manner. Mr. Edwin F. Thorne, who is the sponsor of the drama, sustained the character of Harry Glyndon, the village blacksmith, in his usual vigorous style. Mr. Thorne is essentially an actor of the heroic order, and has a part peculiarly suited to his abilities. The Black Flag promises to have a long and successful run.

"100 WIVES" IS BETTER THAN A SERMON.—New York Herald.

100 WIVES!

SECOND SEASON, 1881-82,
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BY G. A. PIERCE AND J. B. RUNNION.Performed upwards of three hundred
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GREAT LEGITIMATE CO.

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GREAT SUCCESS!

THE PRESS SAYS:

The only wonder is now that stars like Lawrence Barrett, Edwin Booth and John McCullough have dared to come here so many times with "sticks" and "supers" to support them. Mr. Mayo is the first tragedian to give these grand old tragedies as they should long ago have been produced.—DETROIT EVENING NEWS.

Mayo's support is superb, the company being the largest seen here in years and composed entirely of actors.—ROCHESTER DEMOCRAT.

The tout ensemble of Mayo's company is superb—the costumes being particularly elegant and historically correct. The scenic effects are on a grand scale, and those who fail to see Hamlet, Richelieu, and the other special roles of Mayo, will miss a treat which they will long regret.—PROVIDENCE TELEGRAM, Sept. 15, 1881.

Of the company that support Mr. Mayo, if space would permit, we could say many pleasant things. Without exception it is the finest company which has appeared in this city in support of a legitimate star for many years.—CLEVELAND PLAINDEALER, Oct. 15, 1881.

Mr. Mayo's company is a model, and he need not consider his merits overlooked if they divide the honors with him.—BRADFORD TELEGRAM, Oct. 1881.

The performance rose at times to the height of grandeur.—DETROIT NEWS.

Chas. B. Bishop

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WIDOW BEDOTT,

SUPPORTED BY

HAVERLY'S

COMEDY COMPANY

SECOND YEAR.

EN ROUTE.

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All letters to Grand Opera House, Rochester, till November 16

Wanted, first class Juvenile Gentleman, ditto Walking Gent and Walking Lady. References and where engaged necessary. Toronto till 12th, Rochester till 16th.

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Greatest American Play,

Only a Farmer's Daughter

SUCH A DRAMATIC

TRIUMPHAL TOUR OF THE STATES NEVER KNOWN.

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IN EAST SAGINAW OVER 300 SEATS SOLD THE DAY BEFORE THE PERFORMANCE.

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THE AUDIENCES WILD WITH ENTHUSIASM.

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THE PLAY OF THE CENTURY

Before you read the notices below glance carefully at these few lines by GEORGE GOODALE, of THE DETROIT FREE PRESS:

It drew a fine house for the first night, when it met with very marked favor, and during the remainder of the week its popularity increased with each repetition until Whitney's was packed and the aisles so crowded that it was with much effort one could move about.

Startling realism of the ignorance of the Square croakers as to what will draw money. They open their eyes to find they knew so much and knew nothing.

THIS ADVERTISEMENT IS NOT A BID TO ANY MANAGER FOR DATES, BECAUSE LETTERS AND TELEGRAMS ARE COMING DAILY BEGGING FOR THE ATTRACTION, BUT IN JUSTICE TO

OUR GREATEST AMERICAN AUTHOR,

And dedicated to his many friends who have so often publicly declared that "HE CAN NOT WRITE A GOOD PLAY," and to gratify the feelings and substantiate the good judgment of

A. M. PALMER, of the Union Square Theatre, and TOMPKINS & HILL, of the Boston Theatre,

both of whom have now one of his plays soon to be produced.

He's the Coming Man, sure as Fate!

'Tis not the first time that a struggling author has waited for a New York opening before

HIS GREATNESS IS DISCOVERED.

When ONLY A FARMER'S DAUGHTER, as now rewritten, shall be produced in New York it can have a run of

FIVE YEARS AS WELL AS ONE.

Its instantaneous and astounding success cannot be understood or explained until you see the audience

Burst out with wild electrical enthusiasm.

The Press is a unit, one voice, one mind, one view:

THE BEST AND PUREST AMERICAN PLAY.

The notices are legion, but the few given below are a reflex of the hundreds already received:

The plot is well conceived, interesting and occasionally exciting, and keeps the audience expectant throughout.—Allentown Item, Sept. 6, 1881.

The drama was written by Mr. Elliott Barnes, who has displayed great ingenuity in the construction of the plot, which has a number of very striking dramatic situations and four or five strong and well-drawn characters. The drama is of the domestic order, and treats of the wreck of a family's happiness by the intrigues of two adventurers.—Allentown Chronicle and News, Sept. 6.

The most fascinating play and most life like acting were seen at the Opera House last evening that have been witnessed in that play place for years. It was the intensely thrilling drama, Only a Farmer's Daughter.—Elmira Advertiser, Sept. 13.

It proved a very fine dramatic treat, the play being a meritorious one, full of thrilling scenes and replete with interesting situations.—Elmira Gazette, Sept. 13.

Only a Farmer's Daughter was witnessed last night by a large, refined and critical audience at the Opera House. The auditors were sympathetic, considerate, and encouraged the players with warm applause in every instance permitting it. In many parts it was generously and worthily applauded.—Bradford Era, Sept. 17.

The Opera House was packed last evening with a refined, intelligent audience to witness Elliott Barnes' great play with the above title. That it scored a full and complete success every person who was present will freely admit. Scarcely, if ever, have we witnessed more frequent outbursts of genuine applause, or such manifestations of unbounded satisfaction and delight, than that which greeted every point of this beautiful play. The theme is pure, and although villainy is rampant through every act, still Mr. Barnes has handled the subject with such consummate skill, that there is nothing repulsive. In fact, on the contrary, the villains are almost as acceptable to the audience as the exponents of virtue. It is a peculiar play, thoroughly interesting and at times highly exciting. The one scene in the second act where Lennox and his wife, upon the point of separating for life, leave the terrible alternative to their lovely child of choosing whether she will remain with her father and enjoy wealth, or go with her mother and suffer poverty, and when the child with an almost breaking heart flies to her mother's arms and decides to go with her, the audience is worked up, to a perfect ovation of applause.—Bradford Evening Star, Sept. 17.

So excellent a play as that of Only a Farmer's Daughter, which was presented for the first time in this city at the Opera House last night, calls for a more extended notice than our great press of news permits us to give it to-day. When we say that the play was excellent, we mean that considering all the circumstances, our stage resources, etc., it was superb. Many a month has gone by since a play and company, so perfect in every detail as this one, has visited our city. The play is a powerful one, with a moral and a lesson, than which none could more strongly apply to the present condition of society the world over. The cast is also powerful. A better organized company with stronger talent, from the star to the supernumeraries, has never visited this city. There is a remarkable homogeneity in the entire affair. Intense interest is elicited from the moment the curtain rises: nor does it flag for an instant until its

fall at the close of the final act.—Adrian, Mich., Record, Sept. 29.

There is so much of the play that is of interest, which shows up so plainly and forcibly, every day occurrences in our domestic life: that a second, and even third attendance will interest you. There is nothing overdrawn or unnatural in its construction; no clap trap tricks or imaginary drama, novel heroes. There is a good, wholesome and much needed lesson wrought out with consummate skill and judgment, and the effect of its production cannot but be for good. The large and enthusiastic audience last evening must have been very satisfactory to the author Mr. Barnes, who plays one of the leading roles, as well as every member of the company, and especially to the manager, Mr. Gardner. The author and manager are both to be congratulated upon the happy combination of talent which makes up the company. It is not often that we devote so much space to a performance, but we feel that this is an exceptional case, and is but simple justice to Manager Gardner and his fine company.—Lansing paper, Sept. 30.

Chase's Opera House was well filled last evening with an excellent audience. The performance was very fine and the drama of absorbing interest. The play was part rustic and part metropolitan, intensely shaded with the machinations of villains and relieved by glimpses of noble natures. The title, "Only a Farmer's Daughter," gives scarcely an idea of the story. The company a very good one all through, each part being admirably rendered. Heavy applause greeted their performances. It was a very delightful entertainment.—Kalamazoo Telegraph, Oct. 5.

Only a Farmer's Daughter. Mr. Elliott Barnes is an author who has pushed himself to the front quite recently. His new piece—The Blue and the Grey—will be produced at the Union Square Theatre in New York during the season, and he has also had a play accepted by the Boston Theatre management. We have heard of the young playwright considerably of late, and from the warm praises of his Only a Farmer's Daughter at the hands of brother critics were prepared to find it rich in merit. It is a society drama of to-day, replete with the conventional characters, scenes, dialogue, and climax, upon having which the theatre-going public of our time seem to insist. The material is adroitly handled, and the interest well sustained throughout the five acts. The play appeals to the purer side of human nature rather than to the vulgar, and in it there is no tinge of the "gush" and "rot" with which many of our latter day dramatists have so modded their work. In portions of the piece there are suggestions of very bright ideas and particularly happy thoughts. When Mme. Laurent says to her lover, who refuses to lose any valuable time in osculatory exercise, "Kiss me, Jack, kiss me, or I'll scream and arouse the house," a keen insight is afforded to a certain kind of woman with which the world is peopled—a woman of strong traits, wild passion, ungovernable impulse, fiery imagination and great affection, yet a woman whose play is all and end all is in her love. Such an one do we imagine Lizzie Stack to be. It is a type—a marked individuality that indelibly stamps itself upon the memory whenever it finds expression there at all. It is in the ability to reach down into the depths of certain phases of certain natures and draw up from them these component parts and peculiar idiosyncrasies that Mr. Barnes gives us for liking his work.—Grand Rapids Daily Times, Oct. 6.

C. R. GARDINER, Manager, 12 Union Square.

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A HIT! A HIT! A PALPABLE HIT!

STEVENS'

Twelve Jolly Bachelors,

A NEW COMIC OPERA IN TWO ACTS.

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LIBRETTO BY DEEN DELMONT.

PRODUCED FOR THE FIRST TIME ON ANY STAGE AT THE WINDSOR THEATRE, BOSTON, ON MONDAY EVENING, OCT. 31, ACHIEVING AN INSTANTANEOUS AND REMARKABLE SUCCESS. THE FIRST ACT ALONE RECEIVING 15 ENCORES FROM A MOST CRITICAL AND DELIGHTED AUDIENCE THAT FILLED EVERY PART OF THE THEATRE. THE MUSIC OF

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Is sparkling, bright, captivating, entirely original and must become very popular. The company has been selected with the greatest care, and stands without a rival. It includes such well-known artists as

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EMELIE MELVILLE.

"PATIENCE."

Melville and "Patience" have Caught the Town.--
BOSTON HERALD, Thursday, Nov. 3.

The general sentiment is that the opera has never before been given with such fine voice, and that no Eastern presentation can compare with it.—BOSTON EVENING STAR.
We can safely say that we have rarely heard so much good and so extremely little bad singing in a performance of comic opera, in this country, as we heard last evening. The company also possesses more than the usual share of good actors. BOSTON EVENING TRANSCRIPT.
It will be seen that this company makes on the whole, in our opinion, a decided addition to our city's resources in the way of refined and wholesome pleasures.—BOSTON ADVERTISER.

No company ever received such flattering recognition from the entire press of this most critical city; two columns in some instances being devoted to a review of this excellent ensemble and their original and perfect performance of Patience.

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Managers desiring a FIRST CLASS original attraction that is now meeting with unbounded success, will communicate at once with FRED MILLER, JR., Acting Manager, No. 9 Main Street, Evansville, Ind., until Nov. 23.
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LINCOLN, Nebraska, Nov. 1.—A crowded house greeted Marie Prescott last night on the occasion of her first appearance in this city. The audience was composed of our best citizens. Her voice is marvelous in its expression; every emotion which the varying fortunes of the character gave rise to found an adequate tone for its expression. The powerful and almost inspired rendition of the promptings of revenge, occasioned a furor of applause which she was obliged to respond to in the middle of a scene, at the end of the second, third and fourth acts. The climaxes are tremendous and the audiences were spell bound. She is the strongest actress that has ever appeared in this city, and the thunders of applause she received at the end of each act gave further proof of the deep hold she has taken upon us. She was called before the curtain three times.

Major Hudson, Editor Topeka CAPITAL, Oct. 28, says: Those who witnessed Marie Prescott last night in the Countess Mirdeline recognize the presence of really great dramatic talent. The passions of love, joy, anger, jealousy and

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MR. EDWARD CLIFFORD, as.....The Housekeeper
MISS MARIE LEGROS, as.....The Copyist
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TOUR OF THE WESTERN CITIES PRIOR TO HER RETURN TO PHILADELPHIA AND THE EAST

The gifted young actress, Sydney Rosenfeld's romantic drama,

JULIA A. HUNT, in FLORINEL, IN WHICH SHE ASSUMES THE TITLE ROLE AS PERFORMED BY HER DURING THE RUN OF THE PLAY AT THE CHRISTIAN STREET THEATRE, TO THE ENTHUSIASM OF HER AUDIENCES AND THE

UNANIMOUS ENDORSEMENT OF THE PRESS.

"A drama of romantic attractiveness, clever dialogue, effective construction and intense interest. Miss Julia A. Hunt created a decidedly favorable impression. She has an intensity of dramatic force adequate to the interpretation of the strongest feeling."—TRANSCRIPT. "She is full of talent and made a decided hit."—BULLETIN. "The interest increases with each act; the performance is a remarkably enjoyable one."—LEDGER. "Miss Julia A. Hunt well deserved her warm recall."—TIMES.

An excellent company of New York artists has been engaged to perfect the cast. Time filed till January. Managers with desirable dates later, in cities only, will please address SYDNEY ROSENFELD, 12 Union Square, N. Y.
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ANNA DICKINSON,

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This tour will continue for three months only, as Miss Dickinson will appear in London, June 5, 1882, under the above management.